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The Essay-Proof Journal

Devoted to the Historical and Artistic Background of Stamps and Paper Money

In this issue—the history of the Washington National Monument illustrated by steel engravings, by Dr. Curt Radford.

Official Journal of The Essay-Proof Society

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Barbara R. Mueller, 225 S. Fischer Ave., Jefferson, Wis. 53549

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Contents

The Haitian "Frontier Treaty" Issue of 1929, *by F. Burton Sellers* 147
Another H.L. Peckmore Engraved Philatelic Greeting Card? 151
The History of the Washington National Monument Illustrated by Steel Engravings, *by Curtis D. Radford, M.D.* 152
1969 U.S. Essay Reclaimed by Government, *by Barbara R. Mueller* 165
Foote's Counterfeit Detector, A Transcription of Its Text and Reproduction of Its Illustrations (concluded) 166
Iceland Airpost Essays Bring Substantial Realization 175
The Waterlow Die Proofs of the United Nations, *by Robson Lowe* 176
Are American Bank Note "Special" Die Proofs Actually Salesmen's Samples?, *by Barbara R. Mueller* 181
American Bank Note Co. Foreign Proof Cataloging Project 182
Literature in Review, *by Herman Herst, Jr.* 183
Latin-American Essays in Search of an Identity, *by Barbara R. Mueller* 184

The Essay-Proof Society, Inc.

Forty-second Annual Meeting of The Essay-Proof Society, 1985 186
Secretary's Report, *by David E. McGuire* 189
Dr. Jackson Participates in COAC at ANS 190

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THE ESSAY-PROOF SOCIETY meets the second Thursday of each month except July and August at the Collectors Club, 22 East Thirty-fifth Street, New York, at 8 P.M. Visitors are cordially invited to attend these meetings, at which there are always interesting exhibits and discussions.

The Haitian "Frontier Treaty" Issue of 1929

by F. BURTON SELLERS

FROM the time the Dominican Republic broke away from Haiti and became a separate nation in 1844, there was intermittent strife between the two countries, primarily along the east-west border that divided their shared island of Santo Domingo into two nations. At times this escalated into full-scale warfare as Haiti tried to reunite the eastern two-thirds of the island with the western one-third that constituted the Republic of Haiti. Mostly it degenerated into incursions over the border by the armed forces of one country into the other, to the peril of residents of the area on both sides of the ill-defined border.

This state of affairs persisted into the 20th century and was sometimes exacerbated by certain stamp issues. In October 1900, for instance, the Dominican Republic issued a series of nine stamps (Scott Nos. 111-119) which depicted a map of the entire island and showed the border between the two countries to be far west of where the Haitians claimed it properly belonged. The same is true of the first airmail issue of the Dominican Republic (Scott Nos. C1-C5) in 1928. Both of these issues also added insult by showing the Haitian portion of the island essentially as a blank, with only the country name at an obtuse angle to identify Haiti. The issuance, also, of Dominican Republic stamps honoring Juan Pablo Duarte, Francisco Sanchez and Ramon Mella, leaders of the revolt when the scission between the two countries took place, did little to assuage Haitian sensibilities.

Haiti countered the Dominican map issue with one of its own, the 20 centimes value of the 1924 issue (Scott No. 317) prepared by the American Bank Note Company. This stamp depicted the Caribbean basin area and included portions of southeastern U.S., Central America and northwestern South America as well as the islands of Cuba, Jamaica and Santo Domingo. The land masses were more heavily shaded than the water areas and were outlined with a heavy line of color. Perhaps as a retaliatory measure the *whole island* of Santo Domingo was labeled only as "Haiti"!

Ultimately, in a series of meetings between representatives of the two countries in Santo Domingo City in early 1929, a "Treaty of Frontiers" was arranged and signed in that city on January 21, 1929. It was ratified by President Joseph Louis Borno of Haiti on February 11; sanctioned by the Haitian Council of State; and signed by the Secretaries of Foreign Affairs, Interior and Finances on February 15. General Horacio Vasquez, president of the Dominican Republic, signed the ratifying decree of the Dominican Congress on February 25. Formal exchanges of the ratifications took place on April 30 at Santo Domingo City.

Although last to officially ratify the Treaty, the Dominican Republic was the first to recognize the event by issuing a series of stamps. Five stamps (Scott Nos. 259-263) of the same design bearing the portrait of President Vasquez were issued about June 15, 1929, one value (the 2 centavos) probably having been released in May. Examples from a proof sheet of this denomination passed through the post as early as April 25. Below the portrait of Vasquez one finds a small map of the island with the Haitian portion blank except for the country name, and the Dominican portion shaded and named. Presumably the border is located in a position acceptable to both countries!

Haiti, in its usual dilatory way, first proposed to place a quantity of the Dominican stamps on sale in Port Au Prince, but this idea was soon abandoned. At some unknown point in time, but probably in May or June 1929 when the Dominican issue made its appearance, the Compagnie Lithographique d'Haiti was asked to design a stamp to commemorate the event. The result was the essay shown in Figure 1. The essay is printed in black, is imper-

Figure 1. Compagnie Lithographique d'Haiti essay of 10 centimes value (left).

Figure 3. Issued 10 centimes stamp. (Right)

forate and gummed. The illustrated item from the author's collection is the only copy he has seen, although there apparently were examples of both 5 and 10 centimes values in the Dr. C.W. Hennan collection, as he had photos of both among his unpublished notes, now in the author's possession. The essays are obviously among the "rara aves" of Haitian philately.

Why the design of the Haitian printery was not selected is not known, but in early July an order was placed with the American Bank Note Company for a stamp to commemorate this event. An American Bank Note proof (Die No. 65831) of the 10 centimes issued stamp in the issued color of carmine rose is shown as Figure 2. The issued stamp itself (Scott No. 321) is shown as Figure 3. It was line engraved and recess printed by the American Bank Note Company in sheets of 100 (10 × 10) on unwatermarked paper and line perforated 12. A printing of 500,000 copies reached Port Au Prince about the middle of October 1929. Originally intended to be placed on sale on Friday, November 1, issuance was delayed until Monday, November 4 as Friday was a holiday during which the post office was to be open only a short time. A first day cover is illustrated in Figure 4.

Perhaps the selection of the ABN design can be attributed to President Borno's desire to keep pace with his Dominican counterpart, President Vasquez, by having his own portrait, complete in robes of state and adorned with orders and decorations, grace the commemorative issue as had Vasquez on the Dominican issue. Whatever the reason, the "Treaty of the Frontiers" gave rise in Haitian philately to an uncommon essay, a sparkling ABN proof and a rather handsome stamp—incidentally, the first Haitian stamp acquired by the author lo these many years ago!

It would be nice to report that the 1929 treaty settled the boundary dispute for all time. Such is not the case and the controversy and boundary incursions by both countries continue. Although there is no philatelic evidence of this for Haiti, there is evidence for the Dominican Republic, which issued a set of four stamps (Scott Nos. 299-302) in 1935 commemorating the ratification of a treaty of February 27, 1935 setting the frontier between the countries—this only six years after the original "Frontier" treaty presumably settled the boundary!

Perhaps the persistence of the Dominican Republic in frequently using maps of the island in the design of some issues, which issues are carefully scrutinized by Haitian authorities, one can be sure, contributes to the border unease. The Dominican Republic also issues stamps about every 10 to 20 years to commemorate their independence from Haiti (*vide* Scott Nos. 580-582 and 898-899 for the 120th and 140th anniversaries respectively). These issues must do little to endear Dominicans to Haitians, so the sanguinary cross-border fracases go on. Maybe the future will bring us more philatelic evidence of "Border Treaties" if the current minor difficulties escalate.

Figure 2. American Bank Note Company die proof Number 65831 of issued stamp in issued color.

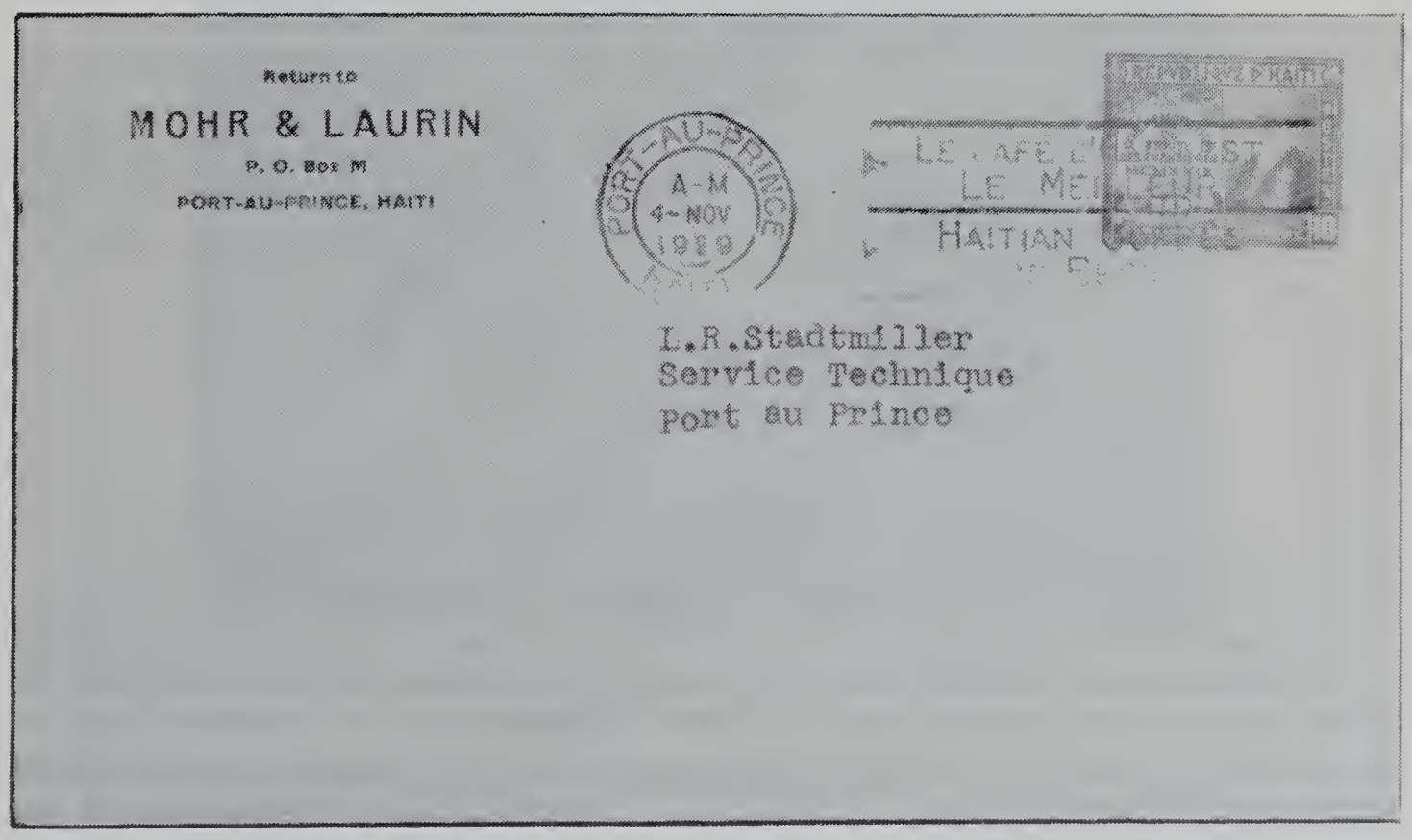

Figure 4. First day cover of issued stamp — November 4, 1929.

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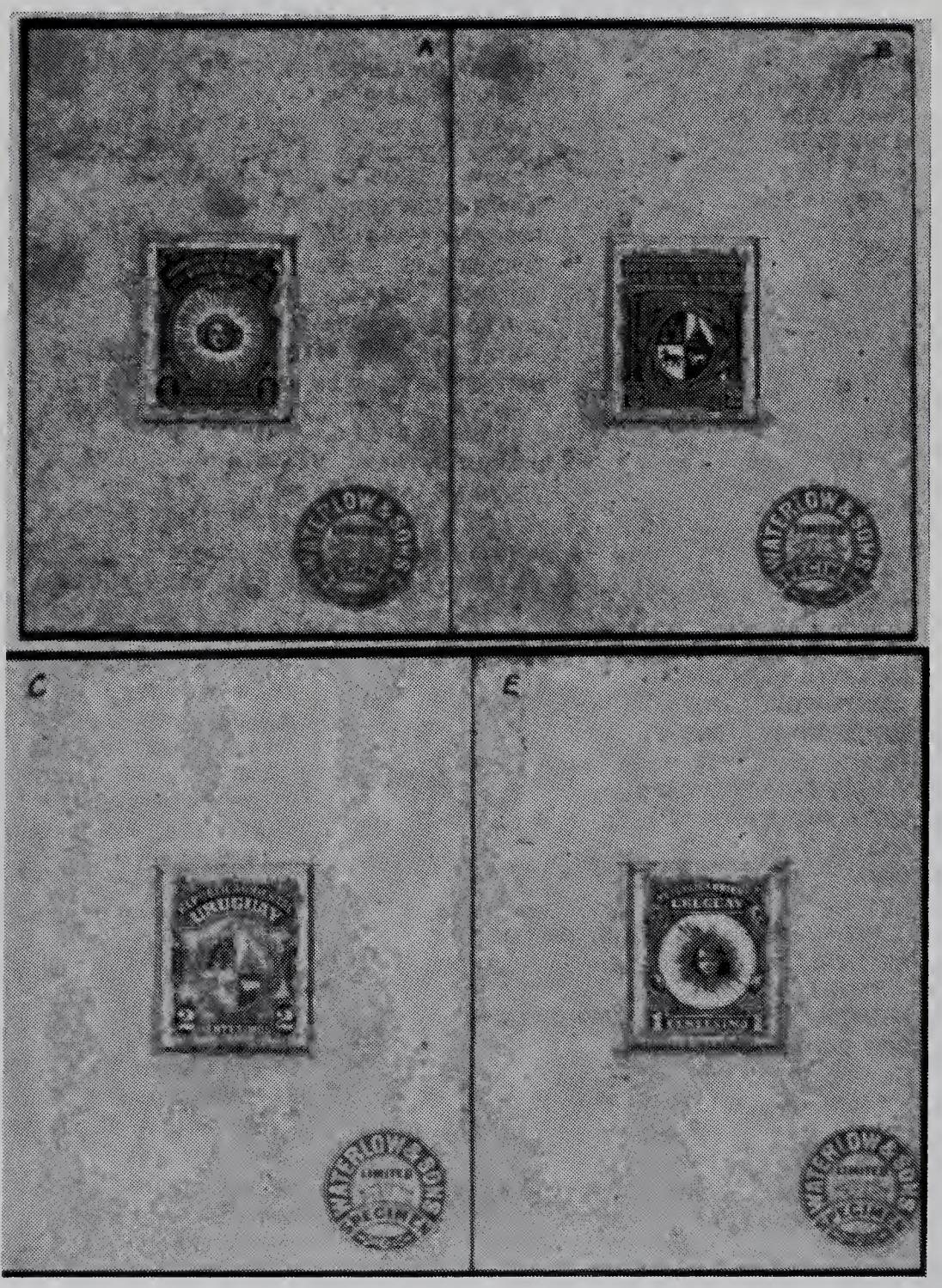
Waterlow Uruguay Proofs at Auction



A group of four exquisitely executed essays sold for $600 against a $750 estimate at a Roger Koerber (Detroit) sale of Jan. 17-19, 1985. Illustrated here, they were described as:

1921 Five stamp-size original artist's drawings prepared by Waterlow, three diff 1c and 2c El Sol de Mayo designs, and two diff 2c Arms, matted with heavy card with gray *WATERLOW & SONS LIMITED / SPECIMEN* round imprint in bl corners, very rare, vf; also photographic essays of 4 of them.

Another H.L. Peckmore Engraved Philatelic Greeting Card?

David McGuire submitted the illustrated greeting card sent out by the late Dr. Clarence Hennan of Chicago, noted specialist in Latin-American philately. It bears an engraved reproduction in orange of Brazil type A5, 1866. Diagonally across the upper left corner is a white defacement line as is often used in catalog illustrations.

Did the independent U.S. engraver of the 1930s and early '40s, H.L. Peckmore, do this die as he did the Homan, Krassa Christmas cards (see *Journal* 155)? There is no indication of the artist involved, and it is worthwhile noting that Peckmore did not use the defacement line on his Homan, Krassa cards and several Penny Black imitations. Again, attention is called to the fact that it would be very easy to cut out the design impression and pass it off as a genuine proof.

Stamp Engraving a Lucrative Art

According to Les Winick, writing in his column in the Sunday Chicago *Tribune* in the spring of 1985, "Perhaps one reason that there are so few engraved stamps being used today by the BEP is that engraving seems to be a 'dying' art. There are fewer than 500 members of the union left, and these are mostly members who have belonged for many years. It is a tedious job, with hours devoted to a nose, a chin or a lapel. Each line has to be drawn with the aid of a magnifying glass, and mistakes are hard to cover up. The engravers employed by the Bureau [of Engraving and Printing], on the average, earn close to $60,000 annually. There is plenty of overtime, and some men make as much as $100,000 a year."

The History of the Washington National Monument Illustrated by Steel Engravings

by CURTIS D. RADFORD, M.D., EPS 1562
Photography by DONALD W. HITCHCOX, EPS 1561

THE Washington National Monument is one of the most popular attractions among visitors to Washington, D.C. The Monument has been visited by millions of Americans who are awed both by its size and its simplicity in design. Even more impressive is the view of Washington that one can obtain looking out from the top of this Monument. From the initial planning to the completion of the Monument passed 86 years of political squabbling over its construction. Indeed, the Monument was almost never built at all. Even after the project was begun, it lay only half completed from 1855 to 1876. It was finally completed in 1884 and was later dedicated in February 1885. The story behind the planning and construction is a fascinating one. With the recent centennial of the dedication of the Washington Monument in 1985, the story behind the Monument merits being retold.

One day after the remains of George Washington had been interred in the tomb at Mount Vernon, attempts were begun to provide for the erection of a Monument in his memory. On December 19, 1799, John Marshall arose in the House of Representatives and moved that a joint committee of the House and Senate be formed: "to report measures suitable to the occasion and expressive of the profound sorrow with which Congress is penetrated on the loss of a citizen first in war, first in peace, and first in the hearts of his countrymen." Both Houses of Congress passed, then, the following resolution on December 24, 1799:

> Resolved by the Senate and the House of Representatives of the United States of America in Congress assembled, that a marble monument be erected by the United States in the Capitol at the City of Washington, and that the family of General Washington be requested to permit his body to be deposited under it; and that the monument be so designed as to commemorate the great events of his military and political life.

A copy of the above resolution was forwarded to Mrs. Washington to which she assented as follows:

> Taught by the great example which I have so long had before me never to oppose my private wishes to the public will, I need not, I cannot say what a sacrifice of individual feeling I make to a sense of public duty.

Hence, a select committee was created, with Henry Lee of Virginia being appointed chairman. This committee submitted a report on May 8, 1800 directing that a marble Monument be erected by the United States in Washington, D.C. In addition, they directed that a previous resolution of the Continental Congress adopted August 7, 1783 be carried out. This earlier resolution had ordered "that an equestrian statue of George Washington be erected at the place where the residence of Congress shall be established." It also directed that the statue of Washington be supported by a "marble pedestal on which should be represented four principal events of the war in which he commanded in person." Upon consideration of the 1783 resolution, Lee's committee amended it to provide a "mausoleum of American granite and marble, in pyramidal form, one hundred feet square at the base, and of a proportional height" rather than the equestrian statue. Finally, the House of Representatives

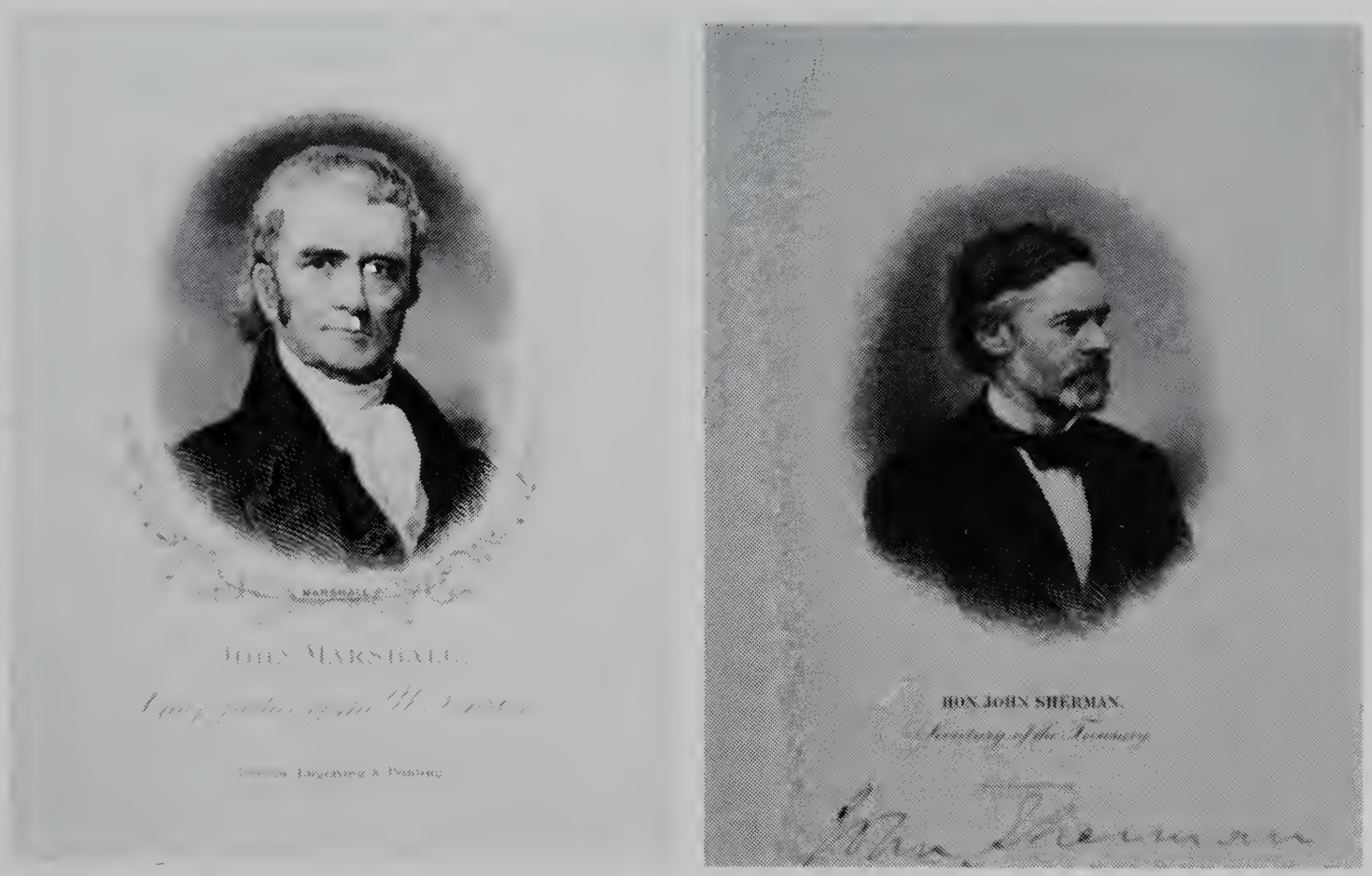


Fig. 1. A BEP vignette of Chief Justice John Marshall. It is a proof consisting of the vignette printed on tissue, die-sunk into the card. Marshall, while in Congress, introduced the first resolution calling for the construction of the Washington Monument in 1799. (Left)

Fig. 4. Another BEP vignette-proof card. It pictures Senator John Sherman of Ohio, who was responsible for introducing the bill to Congress that authorized funds for the completion of the Monument in 1876. This proof pictures Sherman when he was Secretary of the Treasury and was autographed by him. (Right)

appropriated $200,000 for the project on January 1, 1801. However, the Senate failed to concur due to the political excitement of the day which eventually culminated in the War of 1812. As a result, the Washington Monument project was dropped for many years to follow.

In February 1816, the General Assembly of Virginia instructed the governor of that state to write the current proprietor of Mount Vernon, Judge Bushrod Washington, concerning the possibility of a Washington Monument in Richmond. He was also instructed to ask for permission to remove Washington's remains to Richmond to be placed in the Monument. As soon as this plan was made known in Washington, D.C., Congress moved for the appointment of another Congressional committee to look into carrying out the 1799 resolution concerning the building of a Washington Monument. The plan fell through, however, when Judge Washington did not consent to the removal of George Washington's remains. George Washington had requested to be buried in the family vault at Mount Vernon. Congress again wrote his family in 1832 concerning the possibility of removing the late President's remains for placement in a yet-to-be-built Monument. Again, the family declined to grant permission. Hence, yet another Congressional initiative for this project collapsed. Never again was the question of removing Washington's body brought up.

Finally, an announcement appeared in a periodical, the *National Intelligencer,* calling for a meeting of the citizens of Washington, D.C. to consider the matter. Eleven people met at City Hall on September 26, 1833 and formed the Washington National Monument

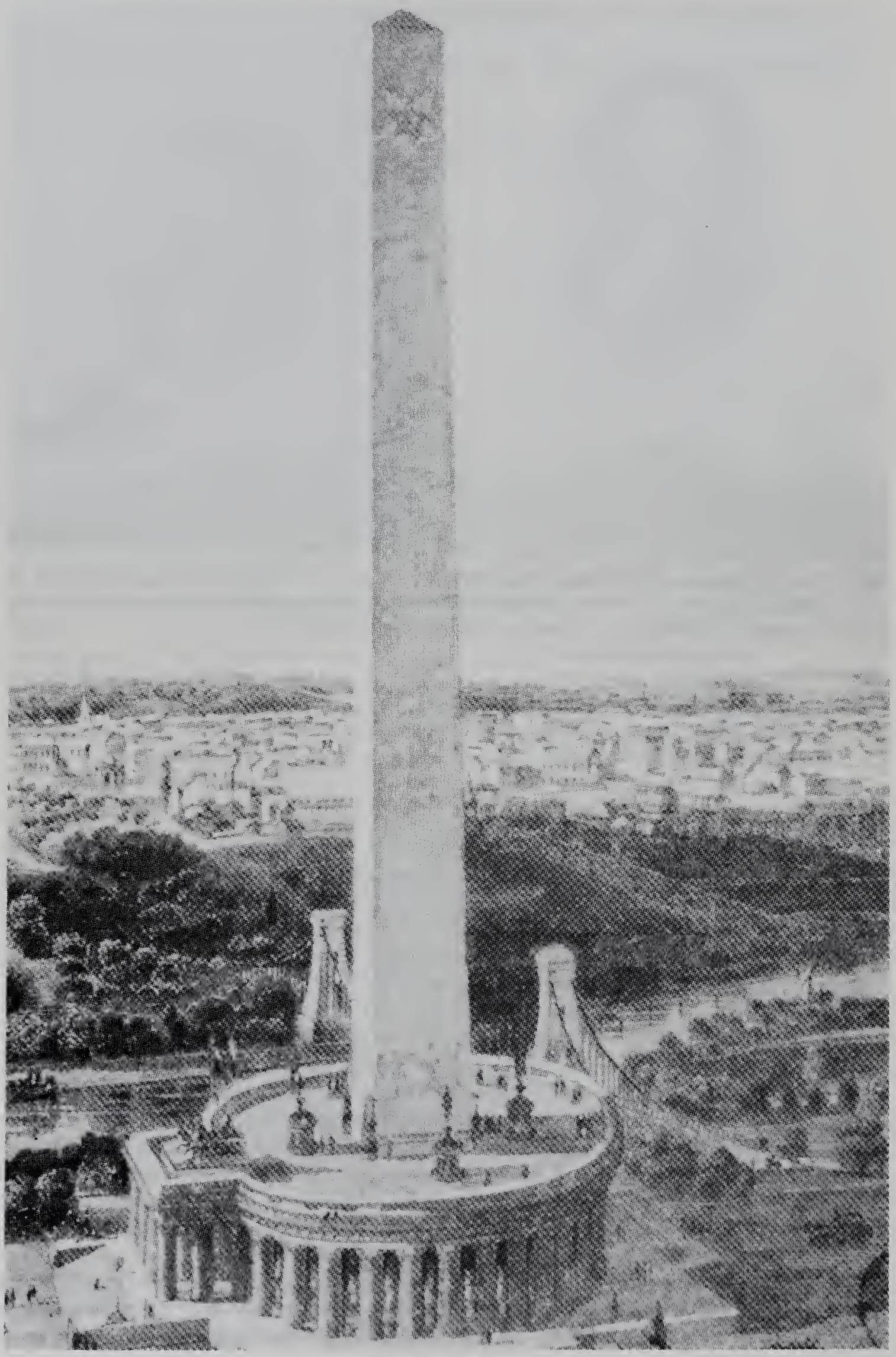


Fig. 2. The initial proposed site and model of the Washington Monument. This is a reproduction of an original Magnus print that was used on the front cover of a June 8, 1985 J.W. Kaufmann auction catalogue.

Society. Chief Justice John Marshall served as the Society's first president (Fig. 7). George Watterston, who initiated the movement, served as secretary. The plan adopted by the Society was to gain the voluntary assistance of the public to erect a national Monument to Washington. To enhance the popularity of the Society, donations were limited to one dollar per person with each person becoming, then, a member of the Society. In this manner, the Washington National Monument Society collected $28,000 by 1836.

In 1836, advertisements were published inviting designs for the Monument from American artists. There were no limitations upon the form of the designs. The only request was that the design should "harmoniously blend durability, simplicity, and grandeur." The estimated cost of the Monument was placed at not less than one million dollars. Many designs were submitted, with one by a Robert Mills being selected. His design proposed a vast stylobate (a foundation consisting of a row of columns) surmounted by a circular, tetrastyle pantheon and an obelisk rising six hundred feet from the center (Fig. 2). This design was later heavily modified and restricted due to monetary limitations.

By 1846, it became apparent that the restriction on subscriptions would have to be lifted. Even with this, only $87,000 had been raised by 1847. Public appeals were intensified and bonded collection agents were appointed around the country. Attractive certificates were issued to the new members of the Washington National Monument Society (Fig. 3). Mrs. James Madison, Mrs. John Quincy Adams, and Mrs. Alexander Hamilton were requested to form an organization to assist in collecting funds from the women of the country. In November 1847, the Monument Society adopted a resolution that the cornerstone be laid on February 22, 1848, when a suitable site could be obtained. Congress granted the Society a site for the Monument in January 1848. Around this time, the date for the laying of the cornerstone was pushed back to July 4, 1848. In the meantime, the Society changed the plans for the Monument—limiting the obelisk to 500 feet and setting aside plans for the surrounding pantheon and base.

On July 4, 1848, the cornerstone of the Washington National Monument was laid in the northeast corner of the foundation. The ceremony took place in the presence of members of the executive, legislative, and judicial branches of the government along with foreign ministers, officers, and U.S. citizens from around the country. Among the guests on hand were Mrs. Alexander Hamilton (then 91 years old), Mrs. Dolley Paine Madison, Mrs. John Quincy Adams, George Washington Parke Custis, Chief Justice Taney, Lewis Cass, Millard Fillmore, and Martin Van Buren. The ceremonies were conducted in a Masonic character by the Hon. B.B. French, Grand Master of the Masonic Fraternity for the District of Columbia. The gavel used for the proceedings was the same one used by George Washington for the laying of the cornerstone for the U.S. Capitol in 1793. An oration was delivered by the Hon. Robert Winthrop of Massachusetts.

Following the laying of the cornerstone, work on the Monument proceeded steadily. By 1855, the shaft had reached a height of 156 feet. Blocks of stone used on the interior walls were contributed by nearly every state and territory as well as by many foreign governments. These stones bore appropriate inscriptions. At this point, costs for the Monument amounted to about $300,000. The treasury of the Society was exhausted and further attempts to raise money were ineffective. Consequently, the Society presented the situation to Congress and asked it to take whatever action it felt proper. The memorial was referred to a committee of 13 members of the House of Representatives headed by the Hon. Henry May of Maryland.

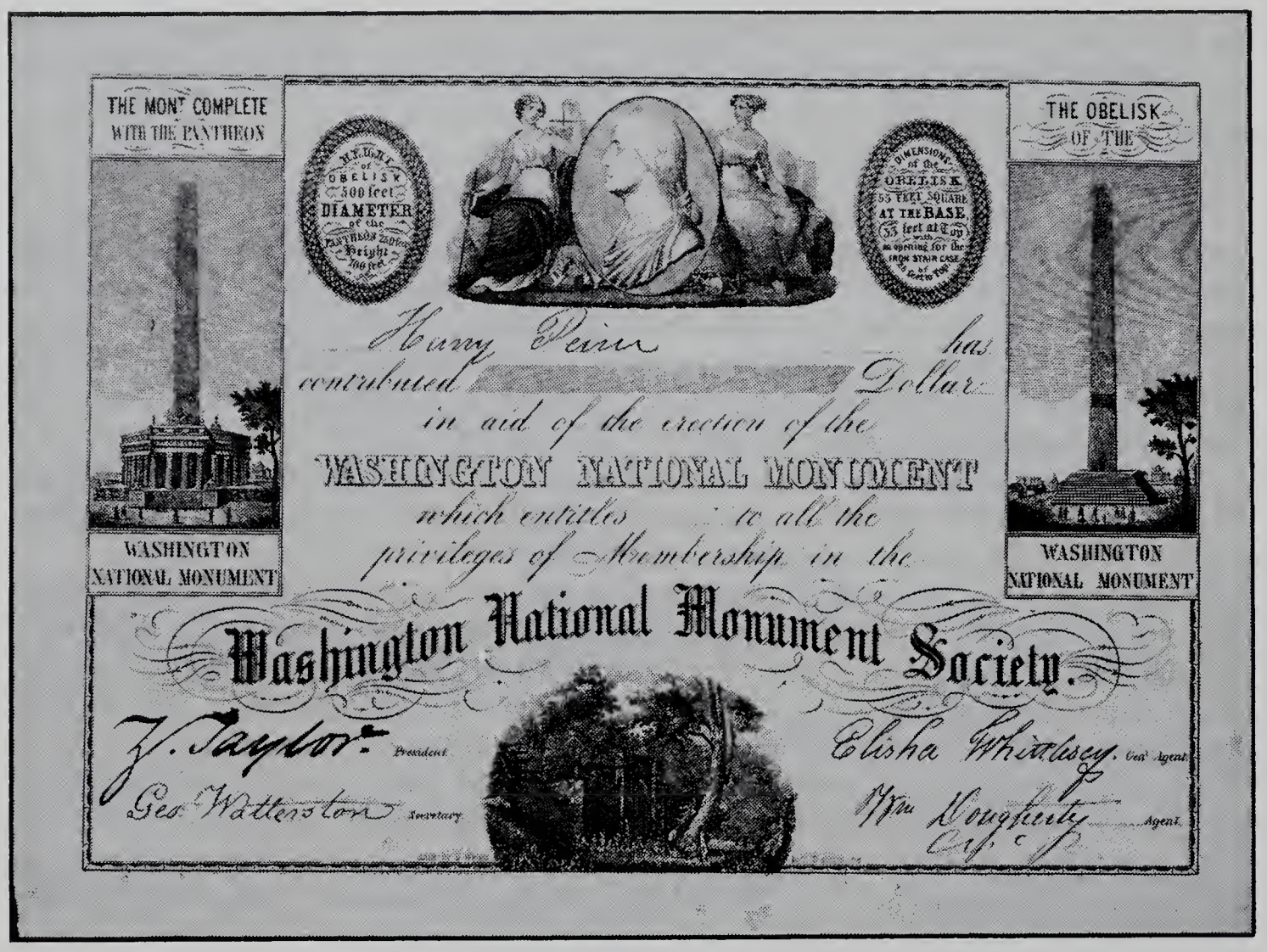


Fig. 3. A lithograph, circa 1845, by E. Weber & Co. of Baltimore. It is a certificate given to members of the Washington National Monument Society. It includes vignettes of the projected monument, Washington, and Washington's burial site.

This committee made a favorable report to Congress on Feb. 22, 1855 recommending that $200,000 be appropriated for the Washington National Monument. Unfortunately, political complications within the Society prevented Congress from approving the appropriation. As a result, all work on the Monument ceased and was not resumed for many years.

Attempts to finance further work on the Monument continued. On February 26, 1859, Congress presented the Washington National Monument Society with a formal charter of incorporation. A new board was formed and had its first meeting on March 22, 1859 over which President Buchanan presided. The Society again vigorously tried to obtain public donations. However, the Civil War intervened. The general condition of the country from 1860 to 1870 made their efforts futile.

Not until 1873 did the Society again present a memorial to Congress recommending the Monument for their consideration. Finally, on July 5, 1876, the Hon. John Sherman of Ohio (Fig. 4) introduced a measure calling for the adoption of a joint resolution of the Senate and the House of Representatives: "in the name of the people of the United States, at the beginning of the second century of the national existence, do assume and direct the completion of the Washington Monument, in the city of Washington." In response to this resolution, the Senate, on July 22, and the House, on July 27th, both unanimously passed the bill. This bill was then signed into law by President Grant on August 2, 1876. In accordance with the new bill, Congress appropriated $200,000 to resume work on the Washington National Monument. The direction and supervision of the Monument was placed under a joint commission consisting of the President of the United States, Supervising Architect of the Treasury Department, the Architect of the Capitol, the Chief Engineers of the U.S.

Fig. 5. A vignette of the Washington National Monument as it appeared shortly after its dedication in 1885. The engraver and printer of this proof are unknown. It consists of the vignette on tissue, die-sunk into the card. (Left)

Fig. 8. A portrait-vignette card printed by the BEP showing the Washington Monument as it appears today. This card is available from the BEP Visitor's Center. The card above is autographed by the engraver, Thomas R. Hipschen, Sc. (Right)

Army, and the first vice-president of the Washington National Monument Society. In addition, the Washington National Monument Society transferred all property rights and easements of the Monument to the United States.

With the Congressional infusion of money, work on the Monument resumed in 1876. To this day, one can see by looking at the Monument where work ceased in 1855 and where it resumed in 1876 because of the different colored marble facing used. The Washington National Monument was completed at the end of 1884. Dedication followed on February 21, 1885 (Fig. 5). Both Houses of Congress provided for an elaborate dedication ceremony in a joint resolution approved on May 13, 1884. The Bureau of Engraving and Printing was directed to prepare a special, engraved invitation card (SCCS #FB1885B), which was sent to a large number of civil and military organizations throughout the United States, the Regents of Mount Vernon, relatives of George Washington, and distinguished persons (Fig. 6). The joint resolution called for the dedication of the Monument by the President and others, a procession from the Monument to the Capitol, an oration in the House of Representatives, and the salutes of 100 guns. The cost of this dedication was to be no more than $2,500 in addition to money previously appropriated for construction of the Monument.

The special souvenir cards produced by the BEP for the Monument dedication served two purposes. Of course, the primary purpose of the card was to invite various dignitaries to

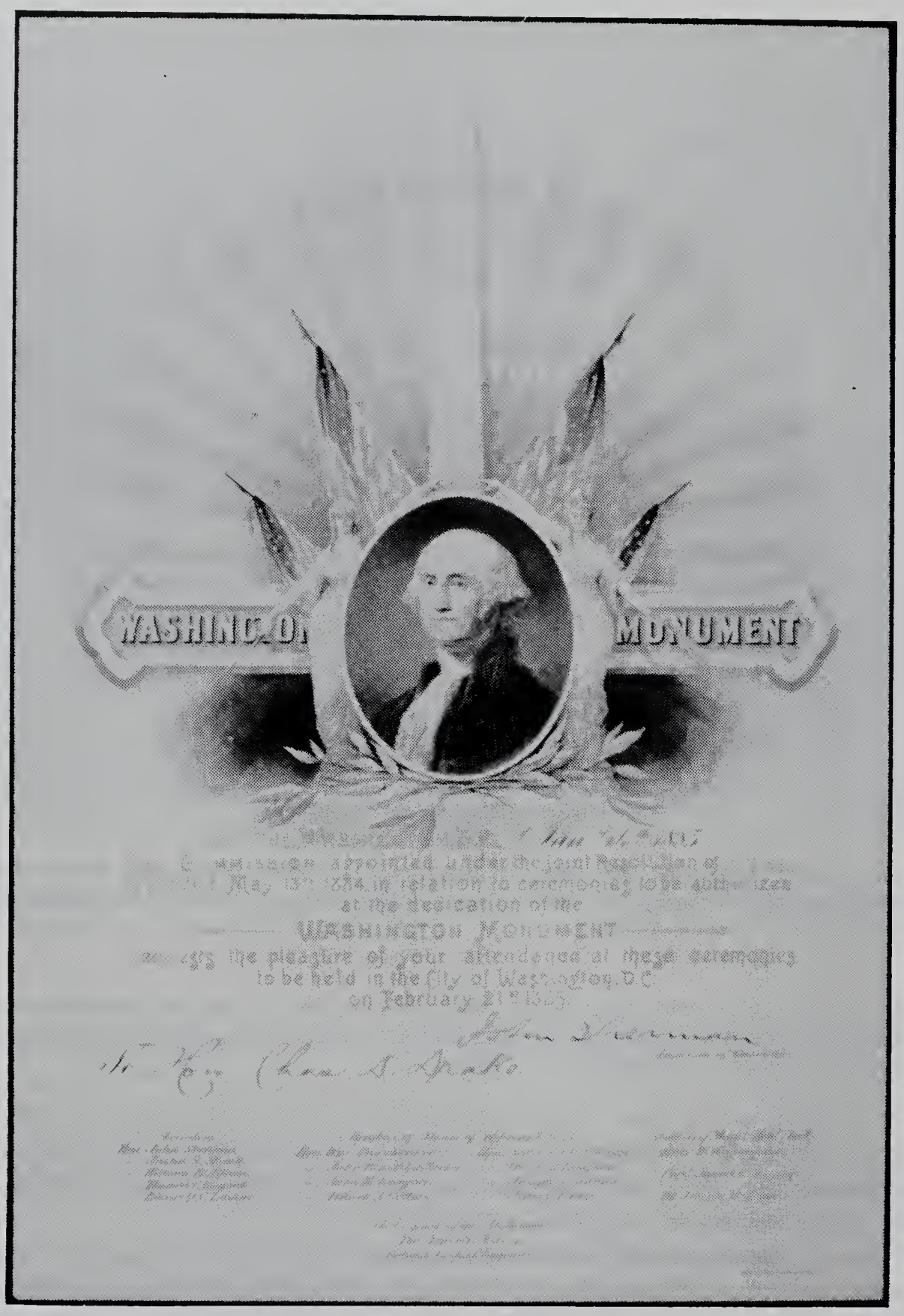


Fig. 6. An attractive, souvenir invitation card issued by Congressional order for the dedication of the Washington Monument. The card was engraved and printed by the BEP. Note the name of the invited guest written in at the bottom of the card. 8,050 of the cards were printed.

the dedication ceremonies. In addition, the card was printed as a souvenir of the occasion to be kept as a memento. With this in mind, the BEP produced an elaborate, steel engraved souvenir card. It measures 6⅜ × 9⅜" and is printed on a thick, glossy stock of a greenish-white color. At the center is a vignette of George Washington that was engraved by Alfred Sealey. This vignette was initially engraved in 1869 for the one dollar Treasury Note (Friedberg 18) and United States Notes of 1874-1917 (Friedberg 19-39). Surrounding the central vignette are four U.S. flags and two allegorical figures. Rising above the Washington vignette is the Washington National Monument itself. The BEP has no record of the engraver.

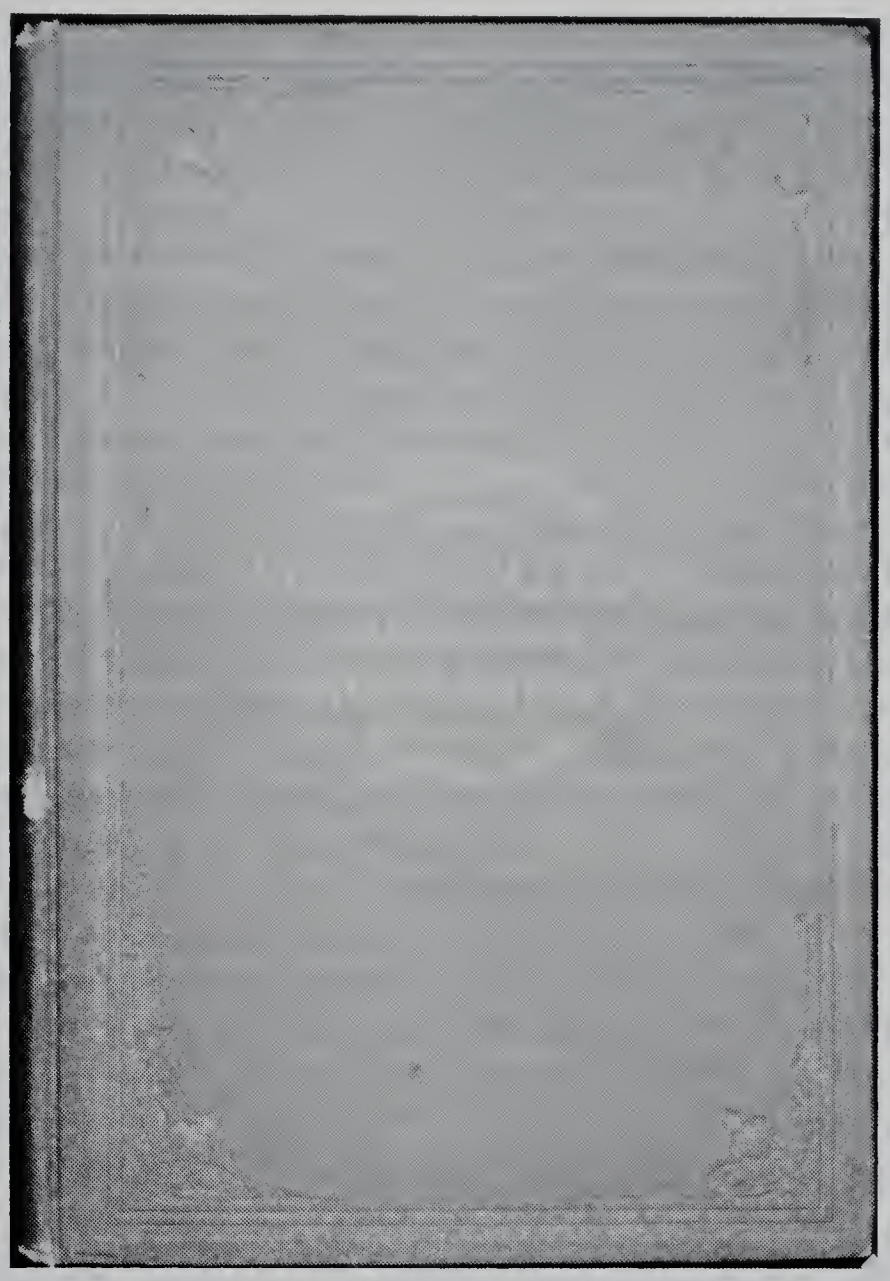


Fig. 7. The front cover of the book published by the Government Printing Office entitled *Dedication of the Washington National Monument.* The book was compiled by Congressional order and contains a record of the complete proceedings of the dedication ceremonies. The cover is brown with the name printed in gold lettering.

In addition to the above vignettes, there is a considerable amount of text on the card as follows:

> CEREMONIES/ON THE COMPLETION OF THE/WASHINGTON MONUMENT/ CAPITOL, WASHINGTON, D.C., Jan. 14th, 1885./The Commission appointed under the Joint Resolution of Congress/approved May 13th 1884, in relation to ceremonies to be authorized/at the dedication of the/WASHINGTON MONUMENT/requests the pleasure of your attendance at these ceremonies/to be held in the City of Washington, D.C./on February 21st 1885.

Below this is the engraved signature of John Sherman, Chairman of the Commission. Following this is the word "To . . ." with two lines to be filled in with the name of the person being invited to the ceremonies. In this case, that person was a Mr. Chas. S. Drake. The bottom of the card is taken up by lists of the members of the Commission: Senators John Sherman, Justin S. Morrill, William B. Allison, Thomas F. Bayard, Lucius Q. Lamar, Congressmen Wm. Dorsheimer, John Randolph Tucker, John H. Reagan, Patrick A. Collins, Nathaniel B. Eldredge, Henry H. Bingham, Joseph G. Cannon, James Laird, and the following members of the Washington Monument Society—W. W. Corcoran, James C. Welling, and Dr. Joseph

M. Toner. Credit on the card is also given to the engineer of the Monument, Thomas Lincoln Casey, a colonel in the Corps of Engineers. In the lower right-hand corner of the card is the small inscription "Bureau, Engraving & Printing" indicating the source of the card. The entire souvenir card is in black intaglio. According to the annual BEP report of Bureau Chief Edward O. Graves for the fiscal year ended June 30, 1885, there were 8,050 of these "Invitation cards" printed. The Bureau printed 12,000 additional cards with the same plates on white glossy stock (FB 1885A). These were distributed as souvenirs rather than invitations. They also measured 6⅜ × 9⅜". In addition, there were 4,290 "Admission cards" and 3,000 "Envelopes" supplied by the BEP for the ceremony.

The Washington National Monument was finally dedicated 86 years after it had first been planned. Ceremonies were held on February 21, 1885—a very cold, yet clear day. The wind, combined with the cold, made it uncomfortable for most. The base of the Monument was covered with snow. In addition, the brisk wind prominently displayed the multiple flags surrounding the Monument. United States troops as well as citizen soldiery were massed in a close column around the Monument. The Freemasons were located nearby. A pavilion had been constructed in which sat the specially invited guests; the executive, legislative, and judicial officers; officers of the Army, Navy, Marines, and the volunteers; the diplomatic corps, eminent divines, jurists, scientists, journalists, distinguished citizens, the Washington Monument Society, and a few women who endured the cold weather. The United States Marine Band played just in front of the pavilion.

Ceremonies were begun at 11:00 AM, when the Honorable John Sherman stepped to the front of the pavilion and gave a brief address. Following this, a very long-winded prayer was lead by the Rev. Henderson Suter. The first vice-president of the Washington Monument Society, the Hon. W.W. Corcoran, was unable to attend the ceremony because of poor health. However, he prepared a speech that was delivered by the president of Columbia University, James C. Welling. This address outlined the history of the Monument and was the source of much of the historical information in this article.

Following the address of the Hon. W.W. Corcoran, the Masonic ceremonies were begun by the Grand Lodge of Free and Accepted Masons of the District of Columbia. This portion of the dedication ceremony consisted of some unusual, Masonic rituals followed by an address by Grand Master Myron M. Parker. Next, Col. Thomas Lincoln Casey, of the Corps of Engineers, U.S. Army, the chief engineer and architect of the Monument, formally delivered the structure to the President of the United States. His address outlined some of the engineering obstacles that had to be overcome while building the Monument. Senator Sherman then introduced the President of the United States at that time, Chester A. Arthur. President Arthur gave a brief dedicatory address which was as follows:

> FELLOW-COUNTRYMEN: Before the dawn of the century whose eventful years will soon have faded into the past, when death had but lately robbed this Republic of its most beloved and illustrious citizen, the Congress of the United States pledged the faith of the Nation that in this city, bearing his honored name, and then, as now, the seat of the General Government, a monument should be erected "to commemorate the great events of his military and political life."
>
> The stately column that stretches heavenward from the plain whereon we stand bears witness to all who behold it that the covenant which our fathers made their children has been fulfilled.
>
> In the completion of this great work of patriotic endeavor there is abundant cause for national rejoicing; for while this structure shall endure it shall be to all mankind a steadfast token of the affectionate and reverent regard in which this people continue to hold the memory of Washington. Well may he ever keep the foremost place in the hearts of his countrymen.
>
> The faith that never faltered, the wisdom that was broader and deeper than any learning taught in schools, the courage that shrank from no peril and was dismayed by no defeat, the loyalty

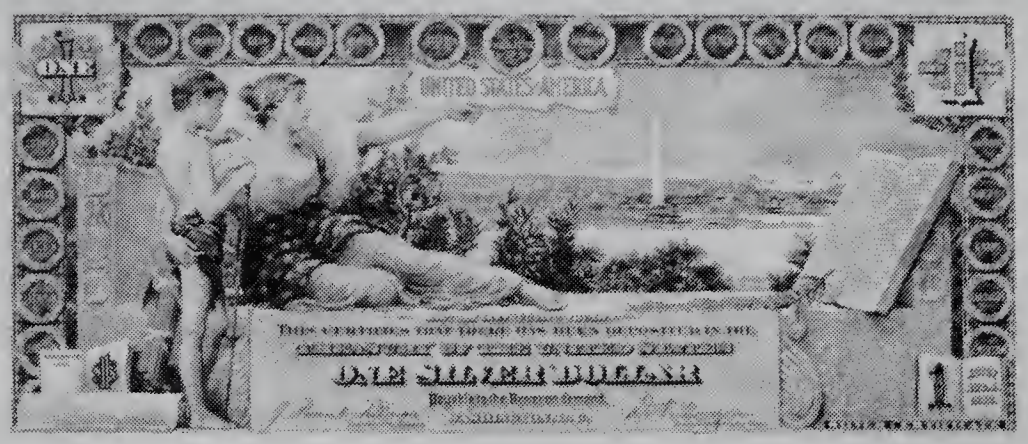
> that kept all selfish purposes subordinate to the demands of patriotism and honor, the sagacity that displayed itself in camp and cabinet alike, and above all that harmonious union of moral and intellectual qualities which has never found its parallel among men; these are the attributes of character which the intelligent thought of this century ascribes to the grandest figure of the last.
>
> But other and more eloquent lips than mine will today rehearse to you the story of his noble life and its glorious achievements.
>
> To myself has been assigned a simpler and more formal duty, in the fulfillment of which I do now, as President of the United States and in behalf of the people, receive this Monument from the hands of its builder, and declare it dedicated from this time forth to the immortal name and memory of George Washington.

President Arthur's speech was frequently interrupted by applause. Following the address, the entire crowd joined in repeated cheers and waved their hats and handkerchiefs. Senator Sherman, after some difficulty, regained the attention of the audience and announced the completion of the dedication ceremonies at the Monument. He then requested those present to form a procession to the Hall of the House of Representatives in the Capitol where further ceremonies were planned. With this, the military again formed a column, the guests followed suit in their carriages, and the procession marched on to the Capitol. As the parade marched with bands playing, drums beating, and flags waving, the cannons at the navy yard, artillery headquarters, and Fort Meyer fired minute guns.

The procession moved from the Monument via 17th Street to the new State, War and Navy Department Building. From there it proceeded to pass by the front of the White House, through 15th Street onto Pennsylvania Avenue which had been festooned with flags and bunting for the occasion. When the parade entered this national thoroughfare, it was lined on both sides with thousands of flag-waving Americans. The column stopped briefly at the Capitol where President Arthur assumed his position at a reviewing stand. There, the President was joined by members of his cabinet, several Senators, Congressmen, and diplomats, to watch as the procession then passed in review with all of the officers saluting. It took about one hour for the entire procession to pass. With the parade over, the dedication ceremonies continued in the hall of the House of Representatives. Again the Marine Band played patriotic music, a prayer was offered, and then orations on the life of George Washington were delivered. The first oration was prepared by the Hon. Robert C. Winthrop of Massachusetts but was delivered by the Hon. John D. Long, also of Massachusetts, because of the poor health of Mr. Winthrop. The second and final oration was then given by the Hon. John W. Daniel. This was followed by a benediction by the House chaplain whereupon the dedication ceremonies terminated at 5:00 PM.

The Commission appointed by Congress to supervise the Washington National Monument dedication also provided for the publication of the proceedings by the Government Printing Office. In 1885, the G.P.O. published a book entitled *The Dedication of the Washington National Monument* (Fig. 7). This book has a frontispiece which has the same engraving on it as the souvenir and invitation cards printed by the BEP for the dedication ceremony. The card in the book is also in black intaglio. It can be differentiated from the other cards as it is printed on non-glossy, white stock and measures 7 × 10½", and there is no name written in the space provided on the card for the person invited to the ceremonies. According to the annual BEP report of Bureau Chief Edward O. Graves for the fiscal year ending September 30, 1886, there were 14,500 of these "Washington Monument Cards" printed. This should mean that 14,500 of the Dedication books were printed by the G.P.O. Unfortunately, the book does not indicate how many copies were printed. The 14,500 figure

BUREAU OF ENGRAVING AND PRINTING
WASHINGTON, D.C.



This engraving, printed from a plate prepared from the original master die, is a replica of the face of the 1896 $1 Silver Certificate. It is the first of a set of three souvenir cards that will relate to notes of that Series.

The design of this primary denomination was conceived and executed for the Bureau of Engraving and Printing by the well-known illustrator and muralist of the day, Will H. Low. That artist chose for his theme the glory of our national heritage, which he depicted in allegorical form under the title of "History Instructing Youth".

Even though highly acclaimed as works of art, the Series was short-lived. The myriad forms, shields, and lettering made it relatively easy for counterfeiters to duplicate and alter the notes; consequently, their issuance was discontinued and they were supplanted by the Series 1899 notes.

AMERICAN NUMISMATIC ASSOCIATION
80TH ANNIVERSARY CONVENTION—AUGUST 10-14, 1971, WASHINGTON, D.C.

Fig. 9. The 1971 ANA souvenir card issued by the BEP which reproduces from the original plate the $1 Education note of 1896. The Washington Monument can be seen in the background of the design.

Fig. 10. The 1969, six-cent Beautification of America stamp that shows the Washington Monument in the background (Scott 1366).

corresponds well with the printing totals for G.P.O. books of the same period that were published with the Memorial Addresses of deceased statesmen.

Today, of course, the Washington Monument is one of the most popular tourist attractions for visitors to Washington, D.C. It is a granite obelisk faced with Maryland marble. The structure is 126.5 feet (38.6 meters) square at its base. It towers 555 feet, 5.12 inches (169.3 meters) over its foundation. The estimated weight of the Monument is about 91,000 tons (Fig. 8). The Washington National Monument is a unit of the National Capitol Parks. It is located on grounds extending between the Capitol and the Mall to the east and the Reflecting Pool and the Lincoln Memorial to the west. As previously mentioned, there are 190 carved stones inserted in the interior walls donated by various people, the 50 states, and numerous foreign countries. The apex can be reached by an iron stairway that consists of 898 steps and 50 landings within the structure. For those who are a bit more sedentary, there is also an elevator which makes the ascent in about 70 seconds. The elevator comes complete with a pleasant tour guide. At the top of the Monument are multiple windows which provide breathtaking views of the Capitol, Jefferson Memorial, Lincoln Memorial, Reflecting Pool, and the White House, as well as the remainder of Washington, D.C. For those not familiar with the sites around Washington, each window has above it a colored, lighted glass illustration of the view from that window with each building in that view labeled. Hopefully, this article tracing the history of the Monument will stimulate readers to visit this great memorial to George Washington.

Fig. 11 The fourth card in the 1981 Convention booklet of the Plate Printers Union. The card contains the same vignette seen in Fig. 8, but was printed on larger paper and has an overleaf page with an oval-shaped hole cut in it for the vignette to show through.

Surprisingly enough, the magnificent Washington Monument has never been used as the central design on United States paper currency. In addition, the Monument has only just recently been commemorated with a United States postage stamp. In 1896, the Treasury of the United States issued the one dollar "educational" note designed by Will H. Low and engraved by Charles Schlecht. The note's front shows History instructing a youth. Only in the background appears the Washington Monument, the Capitol, and the U.S. Constitution. This Silver Certificate was reprinted by the BEP on a souvenir card issued for the 80th Anniversary Convention of the American Numismatic Association held in Washington, D.C. August 10-14, 1971 (Fig. 9; the $1 educational notes bear Friedberg numbers 224 and 225, and the ANA '71 souvenir card is SCCS number B 12). One of the six-cent Beautification of America stamps of 1969 does show the Washington Monument in the background of a design featuring the Potomac River and a bed of daffodils (Fig. 10; this stamp is Scott number 1366).

Other than the 1885 Washington Monument Dedication cards, the Bureau of Engraving and Printing did not issue any security printing featuring the Washington Monument until 1946. The International Plate Printers, Die Stampers & Engravers Union of North America held their 54th Convention in Washington, D.C. during the spring of 1946. As was their custom, the Union issued a convention booklet containing multiple souvenir cards. The sixth card in the booklet featured four different "Washington Scenes" including a vignette of the Washington Monument. This vignette also appeared on subsequent Union cards in 1951 and 1954. In 1981, the Union met again in Washington, D.C. for their 79th Convention. A convention booklet was issued with the fourth card featuring a different vignette, in black, of the Washington Monument with a brown cover-piece (SCCS number F 1981Ad). An oval window in the cover-piece allows the oval-shaped vignette to show through (Fig. 11). This vignette was engraved by Thomas R. Hipschen and shows an aerial view of the Washington Monument as it appears today. If one looks closely at the vignette, one can make out the circle of flag poles around the Monument as well as a line of people waiting to enter the Monument. Subsequently, the BEP used this Washington Monument vignette on one of their 6 × 8″ vignette cards sold at their Visitor's Center today (Fig. 8; this card is SCCS number PU 314).

In summary, with the passing of George Washington in 1799, John Marshall began the initial movement for a Washington Monument with a Congressional resolution in December 1799. Because of the War of 1812 and the political environment, nothing was done for many years. In 1833, the Washington National Monument Society was formed by the public to go ahead with a memorial Monument for George Washington. By 1848, the Society had raised enough funds to lay the cornerstone of the Monument. Unfortunately, the Society ran out of money and all work halted in 1855. Again, because of war and the political environment, nothing was done for many years. Finally, in 1876, Senator John Sherman introduced a measure providing for Congressional appropriation of funds to complete the half-finished Monument. With the nation in its Centennial year, the measure passed through both the Senate and House unanimously. After 86 years of planning, the Washington National Monument was finally completed in December 1884. The Monument was then dedicated in the midst of a national celebration on February 21, 1885. Today, this impressive Monument continues to be one of the architectural wonders of the world as well as an inspiration to all Americans.

References

1) *Dedication of the Washington National Monument.* Published by order of Congress. The Government Printing Office, Washington, D.C. 1885, 122 pages.
2) *Encyclopedia Britannica.* Published by Helen Hemingway Benton, Encyclopaedia Britannica, Inc., Chicago. 1977, page 562.

3) *Paper Money of the United States* by Robert Friedberg. Published by Krause Publications, Iola, WI. 1978. Pages 15-16 and 50.
4) *The Comprehensive Catalog of U.S. Paper Money* by Gene Hessler. Published by BNR Press, Port Clinton, OH. 1983. Pages 48-49 and 53.
5) *A Compilation of the Complete Souvenir Card Collectors Society Numbering System for the Forerunner, Bureau of Engraving and Printing, United States Postal Service, Private Security Printing Company, United Nations Postal Administration, and American Stamp Dealers Association Souvenir Cards,* by Curtis D. Radford, MD. Published by the Souvenir Card Collectors Society, Rochester, MN. Pages F-2, F-15 & B-1.

Author's Note: For those interested in souvenir cards, there is a 1,000 member society dedicated to the souvenir card hobby. The Souvenir Card Collectors Society was founded in 1981 by 229 card collectors and dealers. Since that time, the Society has quadrupled in size. The SCCS publishes a high quality, glossy journal known as the *Souvenir Card Journal* on a quarterly basis. Members are given free advertising in this journal. Dues are $15 per year for collectors and $20 for dealers who are given more free ad space. Send inquiries to Dana M. Marr, SCCS Secretary, P.O. Box 4155, Tulsa, OK 74159.

1969 U.S. Essay Reclaimed by Government

by BARBARA R. MUELLER

Lot number 1 in the Steve Ivy auction sale held in connection with the 1985 STaMpsHOW in San Diego, Aug. 23-25, was a widely heralded "most appropriate beginning to the . . . convention." It was called 1373E, an essay for the U.S. 1969 commemorative for the 200th anniversary of the settlement of California. The auction catalog description of the lot, like so many such sale write-ups, used fluctuating terminology but knowledgeable readers will know what is meant:

> **#1373E, 6c California Settlement working proof** no. 47439, the unique photographic progressive essay of the completed design but with the light blue sky being hand painted, attractively mounted on a board along with a prospectus for Sandipex '69, this issue had its first day ceremonies at the San Diego exhibition in 1969, sixteen years later we are proud to be able to offer this rare essay item in the same city, site of this year's annual American Philatelic Society convention; the rarity of this essay cannot be overstated, it is highly unusual for any modern working essay of a United States stamp to be released to the public, an exception was made in this instance to honor a gentleman whose tireless efforts were responsible for the success of Sandipex '69, this essay was presented to him as a token of gratitude for his efforts. Est. 2,000-3,000

When I asked to see the item at the showing of the lots preceding the sale, I was referred by a clerk to an executive of the Ivy firm who drew me over to a quiet corner of the room. There he explained that the lot had been withdrawn when government agents threatened legal action to reclaim the essay. It seems that a now-retired Post Office Department employee at Washington headquarters exceeded her authority in giving this essay to the San Diego collector in 1969. He, like the Ivy firm, elected to return it to official archives rather than face unpleasantries with the government. Those who believe that such material belongs in government rather than private hands will be pleased.

Fortunately, this item was illustrated in color in the elaborate sale catalog. If the reproduction is true, the sky on the essay appears darker than on the issued stamp and the lettering and background is brownish buff rather than the more orange color of the stamp. The roughly cut mat has a dark bluish area at the edges, with the center a bluish green. There appears to be cross hatching type of texture.

Foote's Counterfeit Detector

A Transcription of Its Text and Reproduction of Its Illustrations

For Syngraphists and Philatelists

(Concluded from *Journal* 167, Page 128)

RULE II.

RULING ENGINE.

(*Infallible when imitated.*)

The Ruling Engine is used for shading the letters, skies, &c. in genuine Bank notes. Underneath and sometimes on the face of the letters in the title or name of the Bank, as well as other lettering, there appears a soft smooth pale greyish color, which to the naked eye appears to be painted with a brush, but on close examination it proves to be fine parallel lines, and when done by the Ruling Engine the lines are, 1st, all exactly of the same size; 2d, regular distances apart; 3d, perfectly parallel to each other; 4th, uniformity in their direction; and it is *perfection* in these four points which gives it such a smooth and perfect appearance, and the least deviation from which will prove to be hand work. In counterfeits this shading is imitated by hand, and it is impossible to do it in this way as perfect as the Ruling Engine, as some lines will be coarser than others, some wider apart than others, not parallel, and some not perfectly straight, which gives the whole a scratchy appearance; in fact the least deviation in any of the points will show at once, and destroys the appearance of the whole. In titles or the name of a Bank where the letters are alike, as for instance,

the shading in the genuine always is done all the way across all at once, and there is a perfect *uniformity* from beginning to end; the lines all point exactly in the same direction, whether horizontal or diagonal, on the "T" in "THE" as on "K" in "BANK," preserving the same angle and fineness throughout. In counterfeits where the letters are shaded by hand, one letter at a time, if the lines pretend to be horizontal, some are apt to slant a little downwards or upwards, some letters shaded a little finer than others, that is where they are intended to be alike and uniform. This principle of UNIFORMITY in shading is very important, and should always be noticed. See the words "UNIVERSAL," "DETECTOR," "BANKS," and "UNITED STATES," in the steel plate, which are shaded by the Ruling Engine, while the word "COUNTERFEIT" is shaded by hand to illustrate counterfeit work.

The sky in vignettes in the genuine is sometimes ruled by the Ruling Engine, and always appears soft, smooth and perfectly done, and in this case the lines taper off gradually. Imitations of this by hand will appear uneven and scratchy, some lines coarser than others, and some wider apart than others. All genuine skies, however, are not done by the Ruling Engine, but are sometimes fine dots or wavy lines, which fade off into fine dots, and sometimes heavy rolling clouds, circular lines, but it is always done perfectly and beautifully, and looks smooth and natural, being always done in genuine bills by first class artists, while the sky in counterfeits is generally apt to appear coarse and scratchy, and not fading off gradually enough.

The note-like sample used in the book

Diagram G serves to represent the style of genuine Ruling Engine work as it appears when magnified 15 to 20 times, and H an imitation of Ruling Engine shading as done by hand and magnified the same. A first class Ruling Engine costs $3000.

G H

Magnified 10 to 20 times

RULE III.

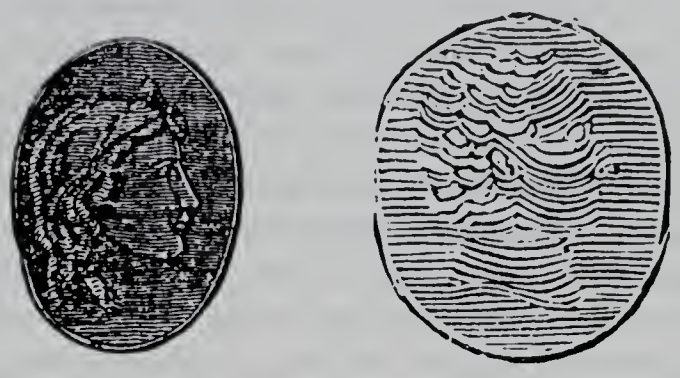
MEDALLION PENTOGRAPH RULING.

(*Infallible when imitated.*)

The Medallions are raised patterns or line-engravings, generally representing a head, or some raised fancy patterns in genuine bank notes, which looks as if raised up from the paper. They are called medallions because they are copied always from, and represent the pattern upon a medal. It is done by the Pentograph Ruling Engine, which guided by the medal, rules the whole pattern in *full length lines* and the dies are *double* transferred to the plate, which makes the lines *black,* the same in appearance as if the pattern was ruled directly upon the plate itself by the engine. This work is done upon the same principle in mechanics of "*guides,*" as shoe-lasts are turned by the "Last turning machine." A model last is used for a guide to the machine, which turns out of a rough hewn block of wood, a last exactly like the model. In genuine medallion ruling there is always a medal or coin used for a '*guide.*' The points in determining genuine medallions from imitations engraved by hand, are, the lines in the genuine all run in one general direction; they are always *full length lines* across the whole pattern, the lines are all *exactly the same size* or calibre, they *never cross each other.* Every undulation in the pattern on the guide or medal is copied with the most *unerring exactness,* and articulated *distinctly* and beautifully correct, which is impossible to be done so perfectly by hand. In the counterfeit the lines are apt to *break off* in the midst of the pattern; some lines are apt to be *coarser than others,* which gives it a scratchy appearance. In the genuine the lines crowd together in the parts of the pattern that appear depressed or sunken, and spread apart more where the pattern appears raised and looks whiter, producing the lights and shades with the most magnificent ease and effect. In the counterfeit done by hand the lines do not crowd and spread apart again according to the pattern with such ease and effect, but the patterns appear stiff, flat, or imperfectly raised. There is always one of two ways or alternatives in which the hand-work imitations appear to fail. If they succeed in making the lines full length as they ought to be, then the pattern will inevitably appear *flat* in expression, imperfectly raised; but if they succeed in making the pattern look *raised* as it ought to be, then there will inevitably be *broken* or *forked lines* all through the midst of the pattern. It is impossible to combine in hand-work imitations of this so extremely fine and complicated work, full length lines, and at the same time a perfectly *finished* and *raised* pattern, in which the Rose Engine always does in the highest state of perfection.

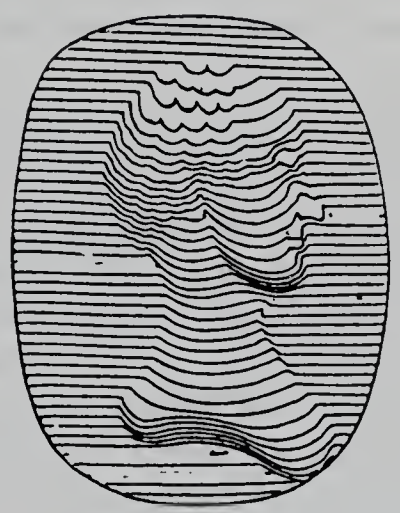
Diagrams I and J represent the appearance of counterfeit Medallions, when magnified. K represents the appearance of a genuine Medallion, as magnified 20 to 30 times. *Every line is full length* and exactly of the *same size.* In J the lines *break off* and *fork together* all through the midst of the pattern, and some lines a little *coarser* than others, which gives it a scratchy appearance.

I J



Magnified 15 to 20 times

K



Magnified 20 to 30 times

Whenever there are two or more medallions in a genuine bill that pretend to be alike, they are always exactly alike, being double transferred from the same original die; (see medallion heads marked '3' in the steel plate,) but two medallions cannot be made exactly alike separately by hand. The following extract in relation to this work is quoted from the Mechanics' Magazine, 1835: "The Journal of the Franklin Institute for September, contains an elegant engraved portrait of Wm. Congreve, the dramatist, executed by Wm. A. Spencer, of Philadelphia, in the manner described, and has inserted the following proofs that the invention can be claimed for America. 'Believing that the credit of the invention of a machine for medal ruling is due to America, we will briefly set forth our proofs, and then speak of the improvements which of late years the method has undergone. The proofs to be given of the existence and state of a machine, are to be derived from the results produced by it. In 1817 by the use of a machine which been invented in Philadelphia, Christian Gobrecht, a die-sinker, produced an engraving upon copper, from a medal having upon it the head of Alexander of Russia. From this engraving impressions were taken and distributed. One of these impressions we have seen. In 1819, Asa Spencer, now of the firm of Draper, Underwood & Co. bank note engravers, took with him to London, a machine of the kind above alluded to, which was designed principally for straight and waved line ruling. This machine was used in London during the year just mentioned, and the mode of ruling waved lines, and of copying medals, was then exhibited and explained by Mr. Spencer to several artists, particularly Mr. Terrell, who took by permission a drawing of the machine, for the purpose of having one made for his own use. Little however was done in the way of medal ruling, until about three years since, (1832,)

when a desire to apply the method to the engraving of designs for bank notes, caused it to be revived by Mr. Spencer, who bestowed great attention upon it, and overcome the difficulties met with in the onset. The peculiar construction of this machine has never been made a secret, nor has it ever been patented, although prudential motives have required that it should not be minutely described, and thus be placed in the hands of those by whom its use might be perverted. The operations performed by this machine are the ruling of parallel straight lines at any required distances apart, either continuous or broken; ruling converging straight lines; ruling waved lines, the waves being either similar, varying by more or less imperceptible graduations; and medal ruling or transferring to copper, the fac-simile of a medal without injuring its surface, the waved lines presenting a copy of the minutest parts of the medal."

RULE IV.

VIGNETTES—A GENERAL RULE.

Faces, Eyes, Stippling, Hair, Drapery, Limbs, Scenery, &c.

Rule IV. Relates to the Vignettes, to notice whether they appear to come up to the usual standard of perfection in the following points: the faces, eyes, stippling, hair, drapery, limbs, scenery, landscapes, water and agricultural scenes, &c. This work is always done by hand, both in the genuine and counterfeit, but in the genuine it is always done by *first class artists,* men who are at the head of their profession, and who can always get such a complete remuneration for their labor that there cannot possibly be any temptation for them to counterfeit. It is only second, third, fourth, and sometimes *hundredth* rate artists that counterfeit, runaway apprentices and cast off journeymen, and possibly amateurs. The points to observe are first the human face, stippling, and the eyes. This is the most difficult of any part of the Vignette to execute well, and fails in counterfeits more than any other part of the 4th Rule. In the genuine, the eyes have a perfect natural expression, while in counterfeits, they are generally merely two clumsy dots. The *stippling* is the beautiful artistic arrangement of the fine dots which produce the shading—the smooth, even soft *rounding* of the features, the cheeks, nose, lips, chin, and limbs; this fails *invariably* in counterfeits. The features, and generally the limbs also, appearing *flat,* scratchy, inexpressive, and inanimate. The human hair in the genuine will look soft, silky, and natural, displaying a *lustre* in portions where the light appears to strike it, in counterfeits the hair generally appears *stiff,* coarse, *wiry,* lifeless and unnatural. The drapery in the genuine beautifully represent the folds and textures of different kinds of cloth, sometimes the dark, heavy, and glossy appearance of broadcloth is produced, sometimes the light flowing appearance of silk or muslin, the folds always look easy and *flowing,* no stiffness. In counterfeits the drapery generally appears scratchy and *stiff,* sometimes having the *solid* appearance of cast iron, and sometimes like coarse wire cloth inexplicably twisted up in a snarl in trying to imitate the easy and natural folds of the genuine. The limbs, hands or feet are always well done in the genuine, but generally fails in counterfeits. It is a very difficult manner to execute well and it requires a first-rate-artist to produce an elegant shaped hand or foot and in an easy position. Smoke in the genuine is always well done, generally in fine curved lines, and sometimes in straight parallels fading off gradually at the edges. In counterfeits the smoke generally appears coarse and *scratchy.* Also notice whether the "perspective" is managed rightly, the lights and shades, and the forms of animals, horses, cows, &c. &c. whether truthfully portrayed. Vignettes are transferred to the plates from *double* transferred cylinder dies.

"Chamber's Information for the People" says:

"Engraving, in all its various branches, is a species of labor which probably requires greater remuneration than any other department of art, for not only must there be a great

degree of patience and perseverance beyond what is required in most other employments, especially in undertaking the engraving of a genuine bank note plate which must be perfect in all its parts, showing the lights and shades true to life, one part corresponding with another as though nature herself had formed the impression. Such of course is the intention of the artist who must be a finished workman before he can receive employment in this capacity, the perfection of the execution being of course the only great difficulty to overcome. This will be seen from the fact that in all cases from ten to fifteen artists are employed upon one bank note plate, and as this employment necessarily calls into its service the very best of talent that can be secured, it follows as a matter of fact that we are perfectly safe in looking to the perfection of a note for the genuineness of the bill. Each artist has a separate part to execute, and as the whole plate is made of different parts, called "dies" or "cuts" it is therefore evident that no band of counterfeiters can accomplish their designs, it being impossible."

[See the Vignette marked "4" in the steel plate; also the portrait of Washington.]

RULE V.

LETTERING AND ENGRAVER'S NAMES.

Rule V. relates to the perfection of lettering. In the genuine the lettering is done by a first class artist, whose particular branch it is to devote exclusively to that part of the work alone, and of course he arrives at a degree of perfection that could not be approached without such a sub-division of labor. In the genuine the letters are all exactly of the same size, where they pretend to be, on the same angle and same size stroke, where they pretend to be. There are two grand points to observe as regards lettering, viz: *neatness* in form and *uniformity*—the most important is UNIFORMITY. The want of uniformity in size, slant, distances apart, thickness of stroke, and any deviation from the line of the letters of a title, or the name of a bank for instance will show counterfeit work, see the lettering in the word COUNTERFEIT in the steel plate illustration compared with the lettering of the "UNIVERSAL DETECTOR," "UNITED STATES," &c. The engraved writing in the genuine "Promise to pay on demand," &c. is always beautifully done, the down strokes *uniform in size and slant,* and the hair strokes extremely fine, the curves *easy* and *flowing,* while in counterfeits the down strokes are apt to point in different angles, and the hair strokes coarse and the curves *stiff* and defective. But perhaps the most important part of the 5th Rule, as it fails *invariably,* without exception, in all counterfeits, is the engravers' names or "imprint" which in the genuine is a *die* cut in the most perfect manner, the letters very neat and perfect and perfectly *uniform* in every respect. In counterfeits it is not a die, but letters cut in by hand and never so perfect as the genuine, but clumsy, not uniform distances apart nor in size and slant, and not all in a straight line, &c.

RULE VI.

SIGNATURES AND FILLING UP.

The 6th Rule relates to the signatures and filling up the No. date, to whom payable, cashier and president. To notice whether the whole filling up appears in two or three different hands as it ought to be. In the genuine the No. and date is generally written by a bank clerk who writes a very neat, rapid, *business* hand, but of course, there may be exceptions to this Rule, but in counterfeits the No. and date is *almost invariably clumsy and un-business like.* Where the officers' signatures are imitated, there will be a slow, studied, and stiff appearance, not easy, natural, and *original* looking. Some men acquire an almost intuitive knowledge of hand-writing at sight, and the writer has seen many excellent judges of bank notes who have acknowledged that they were guided almost entirely by the signatures, even of strange banks. Chirography may be studied as a science, but it can

only be acquired by long experience, and it is not infallible, the best judges of writing might possibly be deceived sometimes. In some counterfeits the signatures are lithographed *fac-similes,* sometimes traced over with a pen. In writing with a pen the ink thoroughly saturates the paper, but leaves a smooth edge to the stroke and has somewhat of a glossy appearance, while the printed *fac-similes* always have a *stamped* appearance, the stroke of a dead color and rough edge, not saturated or lively like writing ink. If traced over with a pen there will be places, especially in the hair strokes, where the pen does not follow the curves in the stroke correctly. In cases where fraudulent impressions are obtained from the genuine plate, or where the plate itself is stolen, the 6th Rule is all that will detect; but when such a case happens there are always measures taken by the bank to meet it: a new plate is ordered, and the old emission is called in.

RULE VII.

PAPER AND GENERAL APPEARANCE.

Rule VII. relates to the paper, printing, and the general appearance of a note. Genuine bank note paper is made of linen or silk, or a mixture of both, of a firm texture and of a superior quality, (see the paper on which the steel plate illustration is printed.) This paper is manufactured expressly for the banks and engraving companies alone, and counterfeiters can seldom get hold of paper of this kind, but are generally compelled to use slazy or half cotton paper. A counterfeit note is seldom printed as well as the genuine but often blurred, and poor ink. As to the "general appearance" this is produced by a combination of all the rules. If all the Rules are good and the note well printed the "general appearance" of course will be perfect, but if there is any one or more of the Rules bad, the harmony of the "general appearance" will be interrupted. But if a genuine note is old, worn, and has been wet, the "general appearance" may be bad, but the other Rules will all be good, and prove the note to be genuine.

Anastatic Transfers.

There was an emission, five or ten years ago, of some counterfeits on the National Bank, Providence, 2s and 5s. They were not regularly engraved plates, and as the exact process by which they were got up is unknown, they are supposed to be anastatic transfers or lithographs. They have a very *smoky,* brown, blurred, and *indistinct* appearance, something similar, but inferior, to mezzotinto engraving. It is supposed that the process, whatever it was, did not succeed well enough, as there never have any appeared like them since. The shading of the letters appeared to be a solid, brown coloring, no lines perceptible scarcely, and this was the character of the whole note.

Alterations from Broken Banks.

THE "MAGIC THREE."

The first seven Rules go to show whether a bill is genuine or not. We now proceed to discuss Altered Bills. In altered bills, where a genuine bill of a broken bank is altered by the counterfeiter to some sound bank, there are three places in which the alteration must be made, viz: First, the State; Second, Title, or name of the bank; and Third, the Town. They are generally extracted, or the letters dissolved by some chemical process, and the name of another bank, state, and town, substituted in their place. The Ruling Engine shading on the genuine will be imitated by hand in the substituted "title" and "town" and this will detect it as well as the clumsiness of the letters generally, and also the white streak or bleaching of the paper around and between the substituted letters. Sometimes the

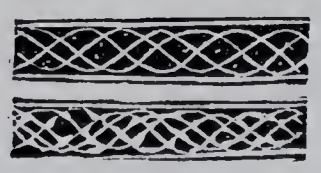
"bank" may be in the same state, and there will be only two places to alter besides the signatures; and sometimes the broken bank bills of the *same name or title* are selected, (for instance the Commercial Bank, Millington, Md.) and there will also be two places to alter besides the signatures, viz: the "State" and "Town." In dissolving the signatures of the broken bank by some acid and substituting imitations of the proper signatures, they generally look *faded,* which is caused by a little acid still remaining in the paper, and also the whole filling up, signatures and all, are in one handwriting. By noticing these three points, the "State," "Title," and "Town," (the Magic Three,) and the signatures, the detection of any alteration from a broken bank will be a very simple and easy matter. For instance one of the best alterations, and one that has deceived thousands of good judges when it was first issued in 1849, were 1s, Madison County Bank, Cazenovia, N.Y. vignette three females. The "New York Safety Fund" and "Cazenovia" were rather clumsily lettered and the MADIS— was *shaded by hand,* while —ON COUNTY BANK was shaded perfectly by the Ruling Engine. This shows of course an alteration from some other name that ended in —ON, most probably CLINTON. There was no bleaching or scratching of the paper around the substituted letters, and the signatures were not faded, this shows that it was not an *altered bill* but an *altered plate,* probably a "wild cat" bank plate that was sold at auction, in New York, in 1841.

Altered Denominations.

This is altering from a smaller to a larger denomination, as 1s altered to 5s, &c. &c. This is done in various ways: one way is done by pasting, but it is more generally done by extracting the ink of the figure and the die containing it, by some chemical fluid, and printing in its place a counterfeit die, or sometimes a stolen genuine die containing a larger denomination. The words, "ONE DOLLAR," which generally is shaded by the Ruling Engine, are extracted, and "FIVE DOLLARS" substituted in its place and *shaded by hand.* A difference also in the color of the ink of the substituted denominations from the rest of the note will generally be seen. Sometimes the letters of the substituted denomination are *common printer's type,* the "old English letter."

Old Style Plates.

Counterfeits upon the old fashion plates, "Perkin's stereotype plate" and others, all that contain any *transferred* dies, the pattern *white* upon a black ground, can be detected by the imitation of transferring. Diagrams E, F, on page 10, also diagrams, L, M, will illustrate this principle. In the genuine it is machine waved ruling transferred from dies, while in the counterfeit this is imitated by engraving the *black spaces* immediately upon the plate itself, and attempting to make it fit so as to have the appearance of being transferred. L represents the genuine, (though imperfect,) M represents the counterfeit. There are four out of the seven Rules that will apply to the old-fashioned "Perkin's stereotype" and most other old style plates, viz: the 1st Rule, or Transferring; the 5th Rule, the Lettering, especially the mass of small lettering, "One Dollar," "One Dollar," in the body of the note; 6th Rule, the Signatures and filling up; 7th Rule, Paper and general appearance.

L  M

The Piecing Operation.

This process of increasing the number of bills from a given quantity by piecing, as making ten bills out of nine appears to be done—as seen in a specimen lately—by cutting off perpendicularly a piece, one ninth of a bill, and pasting in its place a piece of a *counterfeit* on the same bank and denomination to match. The same process would be then carried on with the nine bills, only that in each bill the piece would be cut out in a different place. When the nine bills are thus all pieced there would be *just enough surplus pieces left* of the genuine to paste together with one piece of the counterfeit to make a *complete bill like the rest,* and this would be the profit on the operation. The counterfeit part of the bills appeared to be intentionally defaced so as to be nearly illegible, in order to escape detection. The banks will only redeem such bills at their estimated proportionate value.

Summing Up.

PRACTICAL APPLICATION OF THE RULES.

No matter how much a bill may be worn and defaced, if the name of the bank and the denomination can be seen, the application of these rules will enable a person to decide at sight whether a bill is genuine or not. The 1st Rule, the Geometric Lathe work being infalliable, any imitation can be detected at a glance, when of course the bill must be a counterfeit without looking any further. But a great many counterfeits contain *stolen genuine dies,* when of course the 1st Rule will fail to detect, but there is always enough else to detect a bad bill. The 2d Rule, the Ruling Engine work—any imitation of this can be detected at a glance. This rule detects oftener than almost any other rule, and therefore it is one of the most useful of all the rules. In some old-fashioned genuine plates, especially in some of the old New England plates, there may occur an exception to this rule, the shading of the letters being done by hand. Now and then, but very rarely, a counterfeit is seen containing genuine Ruling Engine work, but in such a case there are plenty of the other rules to fail. Counterfeiters may get some genuine work, but they cannot get a *perfect combination of all the work genuine.* There is always *something lacking.* It is against their interest to invest so much capital as would enable them to get everything perfect. Besides they can never get the services of a sufficient number of first class artists, and *all* the necessary machinery. 3d Rule, the Medallions—see if the heads or other ornamental patterns of this work look raised, distinct, clear and smooth, and the lines all *full length,* and the most skilful imitations by hand can be detected at a glance. 4th Rule, the Vignettes—whether they come up to the usual standard of perfection, especially the human eye and face. Sometimes the vignette in a counterfeit is a stolen genuine die, generally much worn. A lot of old worn out dies were sold at auction in New-York in 1841, to the highest bidder, and some got into counterfeiters hands. 5th Rule, the Lettering and Engraver's Names. It is an exceedingly rare thing indeed to find anything near first class lettering in a counterfeit, but the Engravers' names *always fail,* the writer has never seen a single exception. 6th Rule, the Signatures and Filling Up. Counterfeits are so often palpably filled up, all in one handwriting, as to make this an important rule; also look out for lithographed 'fac-similes.' 7th Rule, Paper and general appearance. Experience has proved that it is always best in judging a doubtful bill, to apply the rules in their proper order, one after the other, commencing with the 1st, otherwise a person might forget one or two of the rules, and neglect to apply the very rule that would most palpably condemn the bill. The writer has never seen a counterfeit where less than *two* of the rules would condemn it at sight, and the rest genuine. But the majority of counterfeits are condemned by three, four, five, six, and often the whole seven rules.

The Steel Plate Illustration.

The steel plate next to the title page contains a standard specimen of all the different styles of genuine engraving on all bank notes of all banks in the United States. But *those particular patterns* or dies do not belong to any regular Bank Note Engraving Co. in the U.S. They with others were sold at auction some years since, and duplicate dies have been made from them and scattered over the country, New-York, Boston and Philadelphia, and some of them have got into counterfeiters hands, who use them in their spurious issues. Therefore no pattern like any one of these will ever be seen in a genuine note, but one or more of the duplicates of them will often be seen in a counterfeit. The plate therefore serves two purposes, 1st, illustrating genuine and perfect work; 2d, to guard against genuine auction dies in counterfeits.

Another auction vignette die, often seen in counterfeits, is a woman sitting by a sheaf of wheat, canal lock on the right and locomotive and bridge on the left.

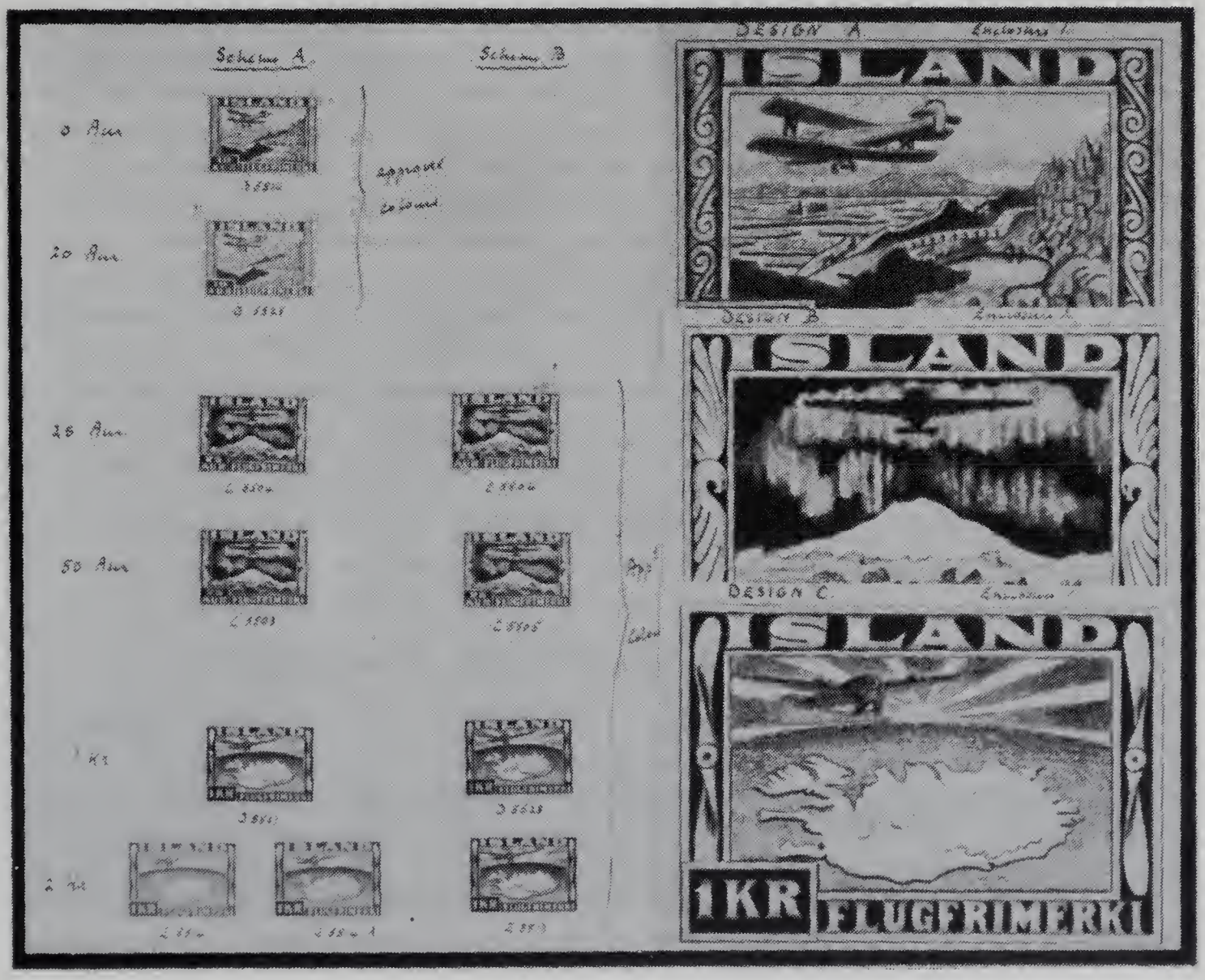
FINIS.

Iceland Airpost Essays Bring Substantial Realization

The Oct. 4-5, 1984 Roger Koerber (Detroit) auction sale contained one lot of

1934 Pictorial airposts, the original large photographic essays for the 3 designs, plus printer's archive page with 11 diff imperf trial color proofs, incl the 6 approved colors, unique and a showpiece of the greatest rarity, vf. #C15/9

Estimated at $4,400, the lot brought $4,000. The stamps were produced in recess by De La Rue and designed by F. Gudjonson.



The Waterlow Die Proofs of the United Nations

by ROBSON LOWE

Observant collectors have noticed the large number of archival die proofs of stamps produced by Waterlow & Sons Ltd. offered on the British market, especially at Robson Lowe sales, some of which have been reported in this *Journal.* The Robson Lowe organization is attempting to categorize and catalog this material before dispersal. They have chosen various specialty journals to carry these listings and have also produced *The Die Proofs of Waterlow & Sons, Great Britain & The Empire to 1960,* Part I, a paperbound catalog of 120 pages. *The Essay-Proof Journal* has been chosen to be the place of record for the material pertaining to the UN stamps printed by Waterlow. The following listing is prefaced by a general survey of the Waterlow material written by Robson Lowe and Colin Fraser. BRM

The Waterlow Die Proof Archives

The first postage stamps printed by James Waterlow were the British Guiana issue of 1852. The earliest stamps recorded in the archives are the first issue of Siam made in 1883.

There are gaps in these records. The firm was founded by James Waterlow in 1810; the limited company in 1877; the split into two companies came in 1878—Waterlow & Sons Ltd. and Waterlow Brothers & Layton. Forty-three years later the companies were reunited. The assets of the firm were eventually acquired by De La Rue & Co. at the end of 1960.

Following the discovery of the Waterlow die proofs records, a remarkable series of four manuscript index volumes were found recording all dies prepared by Waterlows between 1883 and 1960.

The first index book of dies covers numbers 1 to 6199 and numbers 6871 to 7185. Numbers 1 to 975 have no dates of origin and the entry was apparently of those in stock on 13.1.1897. The gap in the numerical sequence was caused by 6200 to 6870 being used for the dies of Waterlow Brothers & Layton. The first volume covers the period 1883 to March 1923. The second volume (dies 7186 to 17205) continues the record to March 1943. The third volume (undated) records dies 16000 to 20128 and the fourth (again undated) records dies 17590 to 22158.

Many of the dies were coats of arms, scrolls, and designs that every security printer needs to incorporate in bank notes, securities and stamps. From die 978 on the name of the engraver is given. The information in the index books is not always uniform; sometimes there are engraver's names but rarely so after 1920. Numbers on the actual proofs can be die or roller numbers; by reference to the index books the die numbers can be established. The variation in the amount of information about each country means that a rigid pattern has not been followed. All die proofs are in black unless otherwise described.

Notes on Waterlow Proofing Procedures

The records maintained by Waterlow & Sons Ltd., comprised five main sections. All artists' essays and sketches, order books and correspondence relating to postage and revenue stamp production were apparently destroyed during or after World War II. The sections of the archives, surviving at least in part, comprised die proofs, plate proofs, "file copy" sheets and printers' samples.

A single die proof was retained by the firm for most dies which were engraved for stamp production from the 1880s onwards. The proofs were in most cases struck in black and cut

down to approximate stamp size, leaving approximately 3mm margins. Die proofs in colours except black were included in the records for a small number of issues only. The die proofs retained in the file records were invariably endorsed with the die number and in many cases, from the 1920s onwards, with the cylinder (roller die) number and a proof number. Many of the die proofs are stained by gum, soiled through mishandling or rubbed where attempts were made to remove endorsements. They are, however, still of considerable rarity.

Proofs were also taken of the printing plates prepared including frame or vignette and also complete designs. These were retained within the archives from the early 1930s onwards. The plate proof sheets usually bear endorsements relating to flaws or imperfections on the plate and in printing. These proof sheets were also dated and initialed by one or two examiners. Details are usually given in manuscript of the order number, the number of sheets (and stamps) printed, and in addition a date. For some issues, where the first proof sheet was not approved, a final approved sheet would be included.

Waterlows also retained perforated file copy sheets as issued, but demonetized by puncturing each stamp with a hole. Such sheets were retained from the 1890s onwards. It was Waterlows custom to keep such a record (file) sheet of each value for each printing. The file copy sheets were usually endorsed with an order number or Waterlow reference number, the number of stamps printed and a date. It cannot be said with certainty that the record books retained by Waterlows in their archives were complete for die proofs, plate proofs or file copy sheets. Whilst the majority of the plate proof and file copy sheets are complete, they usually show some storage damage or creasing. A number of the sheets are water-stained or soiled as a result of the bombing which affected Waterlows premises during the last war. The majority of the file copy sheets are intact with full margins although some stamps (usually a small number) were removed for official purposes.

The fifth section of the Waterlow records comprised "sample" stamps in unissued colours either printed from special miniature plates of nine subjects or for later contracts, from the normal printing plates. These sample stamps were used both as color standards and for publicity purposes.

Fig. 1. International Civil Aviation Organization issued proofs.

The Waterlow Dies of United Nations Stamps

The first set produced by Waterlow & Sons Ltd. of London for the UN was issued on 9th February *1955 to honour the International Civil Aviation Organization.* The designer was Angel Medina. There were two values printed by recess.

	Die no.	Cylinder no.	Proof no.
Matrix	20553	17937	30141
3c.	20576	17997	30148
8c.	20575	17996	30149
Remark	20554	17854	————

Fig. 2. UNESCO issue—proofs of issued design.

Fig. 3. UNESCO issue—proofs of essay design.

11th May *1955 U.N.E.S.C.O.* (Educational, Scientific and Cultural Organization). An interesting issue as there are a number of dies for which there is no explanation. The designer was George Hamori.

	Die no.	Cylinder no.	Proof no.
Matrix (progressive)	20644	18043	30864
3c.	20743	18188	30851
8c.	20744	18147	30852
Remark	20728	18142	30591

Then there were six die proofs as illustrated over which was written "THESE DIES NOT USED SEE PAGE 27, BOOK 10". On this page were the six dies listed above less the two remarks. The unused dies are listed in order.

	Die no.	Cylinder no.	Proof no.
Matrix (progressive)	20735	————	32743
3c. shaded numeral	20681	18085/102/914	32744
3c. unshaded numeral	20693	————	32742
8c. unshaded numeral	20704	————	32741
8c. shaded numeral	20682	18087/18118	32740
8c. shaded numeral	20741	————	32739

Can these have been intended for a booklet or a miniature sheet with a face value of 30 cents? The obvious difference in the background should be described. The issued design had a background of radiating lines with the numerals shaded. The unissued or essay design had a background of crossed lines with and without shaded numerals.

Waterlows printed the 3c. in sage and the 8c. in green as sample stamps overprinted SPECIMEN.

Fig. 4. 10th Anniversary of UN issue proofs.

24th October 1955 commemorated the Tenth Anniversary of the United Nations with an unusual recess issue designed by Claud Bottiau. The language of the central inscriptions varied on each of the three values, 3c. English, 4c. Spanish, and 8c. French.

	Die no.	**Cylinder no.**	**Proof no.**
Matrix	20778	18263	31293
3c.	20794	18291	31301
4c.	20796	18292	31300
8c.	20795	18313	31299
Remark	20793	18271	————

There was an entry in the index which obviously referred to the miniature sheet.

	Die no.	**Cylinder no.**	**Proof no.**
Souvenir	20797	18294	————

Fig. 5. Human Rights Day issue proofs.

9th December 1955 issued in honor of Human Rights Day. Recess printed and designed by Hubert Woyty-Wimmer.

	Die no.	**Cylinder no.**	**Proof no.**
Matrix	20826	18322	31550
3c.	20869	18347	31548
8c.	20870	18346	31547
Remark	20883	18350-70	————

27th May 1957 saw the issue of an Air Post 4c. showing an Aeroplane Wing and Globe designed by W.W. Wind and printed by De La Rue Co. Ltd.

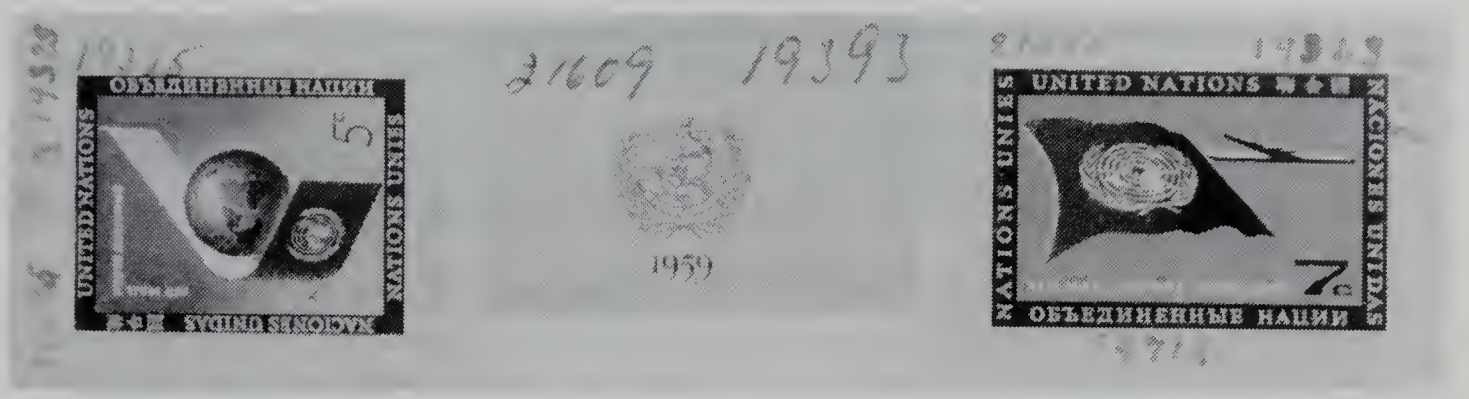


Fig. 6. 1959 air post issue proofs.

9th February 1959 saw the same *Air Post* design but for a 5c. value, printed by Waterlow and Sons Ltd., who produced at the same time, a 7c. designed by Olav Mathieson, showing the U.N. flag and an Aeroplane.

	Die no.	Cylinder no.	Proof no.
5c.	21495	19325	34716
7c.	21496	19323	34714
Remark	21609	19393	————

The only other entry in the index was "U.N. Passport" 20442. Shortly afterwards, Waterlow and Sons Ltd. were taken over by De La Rue Ltd.

Are American Bank Note "Special" Die Proofs Actually Salesmen's Samples?

by BARBARA R. MUELLER

Responding to my lecture on essays and proofs at STaMpsHOW 85, David Leeds of Los Angeles poses what is to him a nagging question about the character of certain 20th century American Bank Note Co. die proofs, specifically those of Latin-American countries bearing "special" die numbers. He sends Xeroxes of several pages of such items from his collection of Panama, Scott design types A95, A98, and A99.

There are essentially three groups of proofs in Mr. Leeds' collection, with groups I and II having original die numbers only and III, the "special" dies having three subdivisions:

I. Complete design as issued (A98 dark blue and black, A99 carmine and gold), with layout guide lines but no inscriptions other than a die number (82529 and 82530 respectively) above the impressions.

II. Complete frame design *only* as issued, with layout guide lines but no inscription other than a die number above the impression (A95 carmine, A98 dark blue, numbers 89986 and 82529 respectively).

III. Complete design as issued (A99 dark purple and orange), with layout guide lines, original die number 82530 above the impression, special die number and the added inscription REPUBLIC DE PANAMA/SPECIAL V-82572/AMERICAN BANK NOTE COMPANY plus a Spanish description of the design below the impression.

A. Complete vignette design *only* as issued (A98 black, A99 black), no original die number, no layout lines, and the same added inscriptions as on III (special die numbers V-82553 and V-82572 respectively).

B. Partial vignette design *only* (A95 black), no original die number, no layout lines, the same added inscriptions as on III except no description of the design (special die number V-90056).

C. Same as III (complete design as issued) but A95 carmine and red orange, with layout guide lines, original die number 89986 above the impression, special die number V-90056 and added inscription but no design description below. Overprinted by lithography with five red and blue flags as seen in the vignette, to the left and right of the design and along the bottom of the proof (one flag partially obliterating the ABNCo. name).

Note that the die number of the "special" dies differs from the original die number of the same design on non-specials. This plus the added inscriptions below the design leads Mr. Leeds to believe that the specials were made to be used as salesmen's samples as in the manner of Waterlows and that they were printed long after the production of the stamps. He finds them quite elusive, appearing on the market only in the past few years. In fact, he states that they were unknown to Panama collectors as recently as three years ago. Can anyone contribute more information?

Fred Benjamin, an EPS member who specializes in ABNCo. proofs, and who has worked with Mr. Leeds is currently trying to find the key to the numbering system and its significance. He points out that there are many ABNCo. proofs with the special die numbers only, which numbers are crossed out and a different number inserted at the lower right margin of the proof. Such an item is in the Roger Koerber sale of Dec. 27-28, 1985, lot 1744—Chile, vignette portrait only in black inscribed MONTT/CHILE STAMP/SPECIAL /AMERICAN BANK NOTE COMPANY N.Y./V42619.

American Bank Note Co. Foreign Proof Cataloging Project

Fred Benjamin, 2743 East, 2700 North, Layton, Utah 84041, has been intensively collecting all the foreign stamp proof products of the American Bank Note Co. for several years and now feels ready to start cataloging them in the manner of the early Brazer attempts at creating a foreign essay/proof catalog—notably the Part II of *Journal* No. 25, January 1950. To that end, he requests all members with similar interests or pertinent information to contact him at once so that he can get the project going in 1986. Listings input as well as procedural suggestions are needed.

(*Editor's Note:* I personally have been working with Mr. Benjamin for the past two years and can vouch for his ability and breadth of knowledge about these proofs as well as his enthusiasm. Please help this able philatelist with this worthwhile project.

BRM)

Literature in Review

Great Britain: The De La Rue Years, 1878-1910, Vol. I, by W.A. Wiseman, 364 pages, with colored illustrations, obtainable from Bridger & Kay, 24 Pall Mall, St. James's, London SW1Y 5LP at £55 ($80.00 postpaid).

Reviewed by Herman Herst, Jr.

What the late Clarence Brazer did for United States stamps, W.A. ("Tony") Wiseman has done for British stamps, except on a far greater scale. *Tour de force* as this book is, it is difficult to understand why only 600 copies of the first volume in a set of three has been published. Fortunate indeed is the collector or dealer who adds this book to his library, if he has any interest in British stamps.

Not until I read in this book that the printing of Britain's first stamps, the one penny and twopence of 1840, was in the hands of the Inland Revenue, did I know the reasons why. "The Post Office could not legally print stamps," writes Mr. Wiseman. "This was because the act of printing creates an asset for the State, and this could not be entrusted to anyone other than those properly authorized to carry out such activities, and this was only the Inland Revenue, in fact, the Stamping Department of that body."

De La Rue, and Perkins Bacon, who also had contracts to print British postage stamps, had no contacts with the Post Office over any details in the production of stamps, as it was the Inland Revenue that had employed them.

In one way, British collectors are more fortunate than we are, for the explicit and accurate records of De La Rue were available for Mr. Wiseman's study. There is much not known of the companies that printed our stamps, and the folk at American Bank Note have never been known for their willingness to cooperate with collectors.

The essays prepared by De La Rue in the early days were hand painted, "superb examples of the miniaturist's art," Mr. Wiseman says. At the turn of the century, the use of photographs, reduced to stamp size, was introduced. In order to assure that the color to be used was really suitable, De La Rue prepared the various color essays from the finished plates, unlike what was done in this country when the trial colors were initially made from die proofs.

Portions of this book do require strict attention from readers who may not be as familiar with various methods of printing, as others might be. But this is hardly a disadvantage, for the details are still clearly given, and a reader can only become better informed by following the text.

There are chapters on postage rates, on paper, and on perforations. De La Rue pioneered in safety paper. Not until 1867 did the National Bank Note Co. experiment with grills to prevent reuse of cancelled postage stamps. In 1855 (according to Douglas and Mary Patrick in their *Guide to Stamps and Stamp Collecting),* De La Rue invented a hand made wove safety paper watermarked and treated with prussiate of potash to prevent ink penetration.

Britain, too, had its issues on blue paper. In this country the bluish tinge came from the introduction of rag with the woodpulp previously used; Scott Nos. 357-366 and 369 were experimentally printed on this paper, and several were actually put on sale. De La Rue put prussian blue into the paper "so that when the paper was written on with ordinary writing ink, there was a reaction between the tannin of the ink and the prussian blue."

Subsequent volumes will cover the 1883 and 1887 issues and official overprints, and Volume III will continue overprints and the King Edward VII provisionals of 1911-13.

Fig. 1. The Chinese essay (enlarged about 2½ times) as illustrated on the cover of the Robson Lowe sale catalog.

Latin-American Essays in Search of an Identity

By BARBARA R. MUELLER

DOES it make sense to illustrate a report about Latin-American essays with a drawing for a Chinese stamp? Yes, it does, if you are dealing with that frustrating non-person, the anonymous designer of American Bank Note Company-printed stamps of the late 1920s, '30s and '40s. In the previous installments in this series of reports, mention was made of essays from other than Latin-American countries—Liberia and Canada, to be specific. Now, the serendipitous rediscovery of a Robson Lowe sale catalog from 1972 makes it possible to add China to the non-Latin countries.

The essay drawing illustrated here appeared in color (brown, black and white) on the cover of the catalog of the collection of the late Dr. Warren G. Kauder of New Jersey. The auctioneer described it as follows: "1945 Great Britain and U.S. Treaty Issue—composite artist's drawing possibly for the $1 with handpainted frame and tablets with portrait of George Washington and the centre of the 1899 issue of Haiti, the whole being 38 x 28 mm. on lined paper 60 x 57 mm." Estimated to bring 30 pounds, it was knocked down for 48 pounds. The next 13 lots were varieties of die proofs of the issue, which went for prices ranging from 28 to 90 pounds.

Any collector with a solid background of collecting worldwide stamps of the 1930s and '40s will note the familiar appearance of the essay. The reason? It is a replay of the ABNCo.

Fig. 2. Haiti no. C11, from which the format of the Chinese essays was obviously derived.

Fig. 3. The design of the issued stamp, far different from the essay concept.

design for the Haitian issue commemorating the 150th anniversary of the U.S. Constitution—type AP4, Scott No. C11 of 1938. That stamp, while longer and narrower (44 x 23 mm.) than the Chinese essay or subsequent stamp, has the same basic arrangement—dual vignettes of Washington and the Haitian coat of arms, the latter a familiar feature of many of the country's stamps including the 1899 issue mentioned in the auction catalog description. The mystery designer merely used these vignettes to indicate where Chiang Kai-Shek's portrait and the Chinese arms would be placed in his scheme. The issued stamp, of course, did not follow this layout.

Incidentally, although it is impossible to make a definitive statement about the make-up of the essay from the catalog reproduction, examination under magnification leads one to conclude that the Washington head is not just a sketch but a pasted-on engraved print, either from a stock vignette or cut out from an actual stamp.

While on the subject of Haitian stamps, I would like to point out that EPS member F. Burton Sellers contributed an excellent study entitled 'Salomon of Haiti and His Philatelic Legacy'' to the 50th American Philatelic Congress book (1984). On page 122 he illustrated two ''artist's sketches'' for the 1931 issue commemorating the 50th anniversary of Haiti's entry into the UPU. These closely resemble the issued stamps, yet have the deliberately vague portraiture typical of our designer's Latin-American work. Also, they are on the characteristic lined, school notebook paper.

So our list of essays continues to grow, but we still know nothing about the identity of the designer.

Forty-second Annual Meeting of The Essay-Proof Society, 1985

The Annual Meeting was called to order by President Glenn E. Jackson at 7:50 PM on October 10, 1985, at the Collectors Club, New York, New York. At his direction the Secretary read the call for the meeting.

Following his opening remarks, President Jackson appointed a Credentials Committee and declared the meeting open for business.

Motion was made and carried to accept the minutes of the 1984 Annual Meeting as reported in *The Essay-Proof Journal,* Whole No. 164, Page 184.

A Nominating Committee, Max Draisner, Chairman, was appointed by President Jackson to nominate candidates for the expiring term of Directors.

The appointment of Barbara R. Mueller to continue as Editor was unanimously approved.

Mr. McGuire gave the Report of the Secretary-Treasurer. His report indicated that the loss from operations for the year was substantial. He stated further that the present budget view indicated that the Society could not afford to continue past the current year. Motion to accept the Secretary-Treasurer's report was made by Mr. Draisner and seconded by Mr. Frelinghuysen. The motion was carried and the report was accepted with thanks. Subsequent discussion on the Society's ability to continue operations produced suggestions to: 1) raise the annual dues; 2) decrease the number of *Journal* issues to three per year; 3) merge with another group; etc. The suggestions will be referred to the Board.

A motion was made by Mr. Draisner to extend the thanks and appreciation of the membership to Messrs. Jackson and McGuire for their efforts on behalf of the Society. The motion was seconded by Mr. Bagby and duly carried.

The Report of the Editor will be published in the *Journal.*

At President Jackson's request the slate of Directors was presented by Mr. Draisner, Chairman of the Nominating Committee. The candidates proposed to fill the term of Director expiring in 1988 were: D. Bagby, '88; F. Finkelburg, '88; G.E. Jackson, '88; Lynne S. Warm, '88.

After requesting nominations from the floor, and having heard none, President Jackson declared the nominations closed. Mr. Frelinghuysen moved that the proposed slate be accepted and was seconded by Mr. McGuire. The motion was carried and the nominees declared elected.

As no further business was presented following President Jackson's call for other business, motion to adjourn was made by Mr. Draisner and seconded by Mr. Bagby. The motion was carried and the meeting was declared adjourned at 8:35 PM.

DAVID E. MCGUIRE, *Secretary-Treasurer*

Report of the Secretary-Treasurer

On June 30, 1985, membership in the Society stood at 313 members and 22 non-member subscribers.

The following members' help in adding new members to the roster is gratefully acknowledged:

Robert Heglund 1
Robert Pratt 1
Secretary 2

The balance sheet and the statement of operations of the Essay-Proof Society for the year ended June 30, 1985, are detailed in the accompanying pages. The Society has sustained another loss from operations for this past fiscal year. The loss was significant and has substantially reduced the reserve. Contributions once again helped hold down the loss. A list of donors can be found at the end of the report. Members are reminded that contributions to the Society are deductible for Income, Estate and Gift Tax purposes under the provisions of the U.S. Internal Revenue Code.

The statement of operations for the past year says it all. The Society has reached the crisis point I have been warning about for the past few years. Our expenses continue to move upward, but our income remains well below the level needed to successfully cover the cost of operation. The reserve

funds are nearly gone. Based on present view, the balance will be totally exhausted by the end of the 1985-86 season. Continuing as a viable organization beyond that remains uncertain.

The past season was bad, but the beginning of the 1985-86 season shows promise. The addition of ten new members is encouraging, but many more will be needed if we are to continue. Please help keep the trend moving up. Hobby publications currently indicate improvement in the marketplace and in collector interest. If this is so, we should try to continue since the Society is the recognized leader of the essay-proof field.

There is still much to be done and much that could be done if you are willing to help. We still need an awards committee to revitalize our awards program. A publicity committee to increase the Society's visibility would be most helpful and certainly beneficial to the Society's well-being. Who will volunteer to serve in these capacities? Is anyone seriously interested in helping out? Is anyone willing to serve as an officer and/or director? I could use some help and am quite willing to share the work. I know other officers and directors would like to step down if someone will take over their posts.

I admit that I am tiring of the constant struggle to maintain the Society's finances. Unless we have a great improvement in membership totals or a windfall gain to the reserve fund, I do not think we will be in a financial position to continue operations after the current season. A dues increase would be necessary, but I doubt it would really solve the problem. A larger membership base is what we need, but I now doubt our ability to achieve it.

Proposals to merge with related organizations have been received and will be discussed with the Board of Directors. I do not know if this is worthwhile or even tenable, but as an alternative to completely disappearing it must be considered.

This litany could go on, but it would be a reiteration of what I've said over the past few years. It is a gloomy report, but to use one of the present-day idioms, "I'm telling you like it is." There is not much more to add, except to say that a large measure of thanks is due to our Editor, Barbara Mueller and to our President, Dr. Glenn Jackson. Without their hard work and support, the Society would have succumbed long ago. My thanks also to Mrs. Jane McGuire for her patience and help during the year.

DAVID E. MCGUIRE, *Secretary-Treasurer*

THE ESSAY-PROOF SOCIETY, INC.

Statement of Operations For the Year Ended June 30, 1985

INCOME		
Membership Dues	$6,088.75	
Subscriptions	440.00	
Advertising	592.00	
Journal Sales	343.20	
Interest Income	267.41	
Contributions	1,450.00	
Handbook Sales & Misc.	47.34	
Total income		$ 9,228.70
EXPENSE:		
Printing *The Essay-Proof Journal*	$9,926.53	
Postage and stationery	618.58	
Editor	800.00	
Copyright and miscellaneous	108.16	
Total expense		$11,453.27
Loss from operations		($ 2,224.57)
Surplus, beginning of year		3,678.30
Surplus, end of year		$ 1,453.73

THE ESSAY-PROOF SOCIETY, INC.

Balance Sheet As at June 30, 1985

ASSETS:

Cash accounts:		
Citibank, N.A. checking	$ 861.76	
Cash Investments	3,268.13	
		$ 4,129.89
Total assets		$ 4,129.89

LIABILITIES AND SURPLUS:

Accounts payable	$ 2,676.16
Total liabilities	$ 2,676.16
Surplus	1,453.73
Total Liabilities and Surplus	$ 4,129.89

CONTRIBUTIONS

Anonymous	10.00	Robert K. Holton	10.00
Edward P. Babcock	5.00	Graham Butler Horton	5.00
Daniel M. Bagby	20.00	Dr. Glenn E. Jackson	200.00
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Vincent G. Greene	5.00	Lynne Warm	10.00
Dean Erwin N. Griswold	25.00	Virgil Winkler	10.00
Henry D. Hicks	25.00	Rudolf Wunderlich	100.00
Walter H. Hoffman	20.00		

Editor's Report

There is no need for me to reiterate the warnings sounded in Dave McGuire's Secretary-Treasurer's Report. I completely agree with his assessment of the situation. Meanwhile, I shall continue editing

issue by issue until he tells me to close the book on *The Essay-Proof Journal,* which will be a sad day, indeed.

Ironically, this past year has been one of the better ones in terms of availability and pertinence of manuscripts. The counterfeit detector features have proved popular and thanks to Dr. Jackson, Dr. Jack Vorhies, and John and Nancy Wilson for the copies to be reprinted. Dr. Stanley Bierman's supply of pertinent excerpts from landmark essay/proof sales has also been helpful. Robson Lowe and Pat Herst continued to think of us with manuscripts with referrals. John Hotchner, Bud Sellers, Danny Bagby—the list goes on. Where will they find an outlet for their excellent contributions when *EPJ* is gone?

In the words of the Bob Hope theme song—thanks for the memory. It's been fun for the past quarter of a century. Can we extend the party for a few more years? I'm willing. How about you?

Secretary's Report

by David E. McGuire, Secretary
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(Dealer) by Falk Finkelburg
1673 Mesler, Philip R., 16003 15th Ave. S.W., Seattle, WA 98166
(U.S. Postal History) by D. N. McInroy
1674 Lodge, Robert, 4143 32nd S.W., Seattle, WA 98126
(Topicals & Iceland) by D.N. McInroy
1675 Ratliff, Leif C., P.O. Box 429, Madisonville, KY 42431
(19th Cent. U.S. & U.S. Revenues) by David E. McGuire
1676 Brauer, Erwin E., 712 Kingsley St., Normal, IL 61761
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Member Reinstated

1130 Allan, Walter D.

Resignations

1387 Fox, Vincent S.
1582 Liska, Frank J.
1162 Rorke, Dr. Joseph F.

Change of Address

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1564 Winmill, J.E., to P.O. Box 271, Thedford, Ontario, Canada
1282 Stewart, Donald, to 12 Sebring, So. Burlington, VT 05401

Dr. Jackson Participates in COAC at ANS

The second Coinage of the Americas Conference (COAC), the first meeting devoted to paper money at the American Numismatic Society (ANS) in New York City, took place Oct. 31 - Nov. 2, 1985. Along with ten other speakers who read papers on a variety of paper money-related subjects, Essay Proof Society President Dr. Glenn E. Jackson spoke on "The Smillie Family: Bank Note Artists." He discussed the work of James and his son James D. Smillie primarily. Some of the vignettes on the chosen notes illustrated with slides were *Mountain Station, The Crossing,* the *Adriatic, Cattle on the Road* and *Lions at Home,* the latter two by the artist Rosa Bonheur.

Many in the audience were unfamiliar with the initials or name of the engraver as it was sometimes incorporated into the engraving. Slides that showed enlarged portions of some vignettes made this clear to those in attendance.

Two additional participants delivered papers on subjects that also related to the art work on bank notes. Executive Director of the National Numismatic Collections at the Smithsonian Institution Elvira Clain-Stefanelli spoke on "A Historian's View of State Bank Notes: A Mirror of Life in the Early Republic." Gene Hessler, editor of *Paper Money,* covered the topic of "The History and Development of *America* as Symbolized by an Indian Princess."

The COAC indicates that the study of paper money continues to gain acceptance as a serious discipline.

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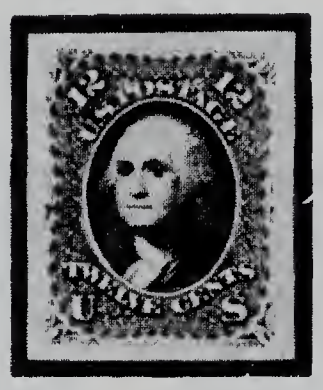

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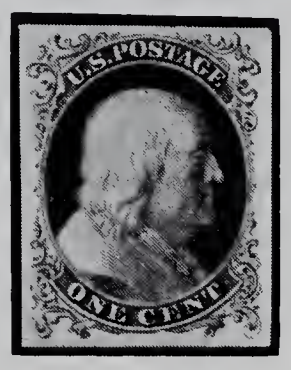

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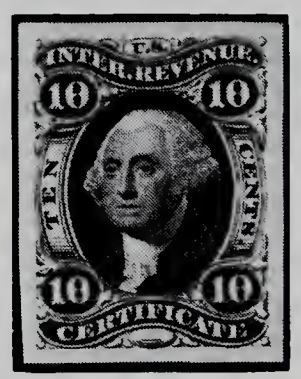

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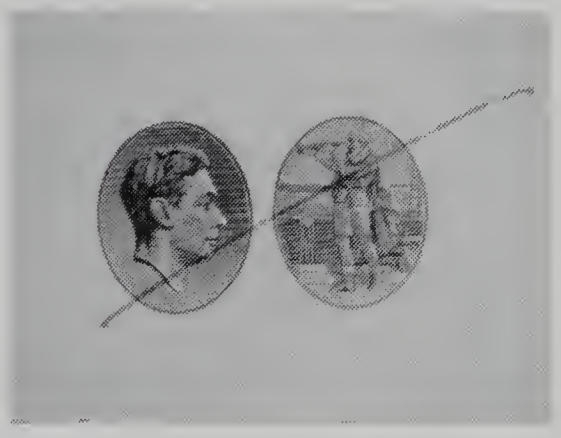

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